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*score*







# GEORG SZÉLL

KLAVIER-QUINTETT E DUR

OP. 2



UNIVERSAL-EDITION

No. 3694





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SR<sup>B</sup> EXCELLENZ DR<sup>B</sup> FERNANDO PEREZ

QUINTETT  
E DUR  
FÜR  
KLAVIER, 2 VIOLINEN, BRATSCH  
UND VIOLONCELL

VON  
**GEORG SZÉLL**  
OP. 2

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# KLAVIER-QUINTETT.

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## I.

Georg Széll, Op. 2.  
Komponiert 1911.

**Bewegt.**  
*singend*

1. Violine. *mp* *mf*

2. Violine. *mp* *mf*

Bratsche. *mp* *mf*

Violoncell. *mp* *mf*

**Klavier.** *p* *mf* *p* *mf*

*f* *cresc.* *f*

*f* *cresc.* *f*

*f* *cresc.* *f*

*f* *cresc.* *f*

*f* *cresc.* *f*



Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature is G major (one sharp). The melody is written in the treble staves with many slurs and ties, and the bass line is in the bass staff. The score is on aged, yellowed paper.

[illegible]

U. E. 3694.



First system of musical notation, measures 1-4. The score is in A major (three sharps) and 3/4 time. It features a violin part with a melodic line and a piano accompaniment with triplets in the bass. Dynamics include *arco*, *mf*, and *f*.

Second system of musical notation, measures 5-8. The violin part continues with a melodic line, and the piano accompaniment features triplets. Dynamics include *tr*, *mf*, and *f*. A *cresc.* (crescendo) marking is present in measure 7.

Third system of musical notation, measures 9-12. The violin part continues with a melodic line, and the piano accompaniment features triplets. Dynamics include *ff*. The tempo marking *Drängend.* (Driving) is present above the violin staff.

Fourth system of musical notation, measures 13-16. The violin part continues with a melodic line, and the piano accompaniment features triplets. Dynamics include *mf* and *ff*. The tempo marking *Drängend.* (Driving) is present above the violin staff.



Sehr lebhaft.

3

First system of music, measures 1-4. The score is for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is three sharps (F#, C#, G#). The tempo is 'Sehr lebhaft.' and the time signature is 3/4. The first two staves (Violin I and Violin II) have 'pizz.' (pizzicato) markings above measures 3 and 4, and 'sfz' (sforzando) markings below measures 3 and 4. The Viola and Cello/Double Bass staves have 'arco' (arco) markings above measures 3 and 4, and 'p' (piano) markings below measures 3 and 4.

Sehr lebhaft.

3

Second system of music, measures 5-8. The score is for a string quartet. The key signature is three sharps (F#, C#, G#). The tempo is 'Sehr lebhaft.' and the time signature is 3/4. The first two staves (Violin I and Violin II) have 'f' (forte) markings above measures 5 and 6, and 'p' (piano) markings below measures 7 and 8. The Viola and Cello/Double Bass staves have 'f' (forte) markings above measures 5 and 6, and 'p' (piano) markings below measures 7 and 8.

Third system of music, measures 9-12. The score is for a string quartet. The key signature is three sharps (F#, C#, G#). The tempo is 'Sehr lebhaft.' and the time signature is 3/4. The first two staves (Violin I and Violin II) have 'pizz.' (pizzicato) markings above measures 9 and 10, and 'mf' (mezzo-forte) markings below measures 9 and 10. The Viola and Cello/Double Bass staves have 'pizz.' (pizzicato) markings above measures 9 and 10, and 'mf' (mezzo-forte) markings below measures 9 and 10.

Fourth system of music, measures 13-16. The score is for a string quartet. The key signature is three sharps (F#, C#, G#). The tempo is 'Sehr lebhaft.' and the time signature is 3/4. The first two staves (Violin I and Violin II) have 'pp' (pianissimo) markings above measures 13 and 14, and 'f' (forte) markings below measures 15 and 16. The Viola and Cello/Double Bass staves have 'pp' (pianissimo) markings above measures 13 and 14, and 'f' (forte) markings below measures 15 and 16.

Fifth system of music, measures 17-20. The score is for a string quartet. The key signature is three sharps (F#, C#, G#). The tempo is 'Sehr lebhaft.' and the time signature is 3/4. The first two staves (Violin I and Violin II) have 'arco' (arco) markings above measures 17 and 18, and 'pizz.' (pizzicato) markings below measures 19 and 20. The Viola and Cello/Double Bass staves have 'arco' (arco) markings above measures 17 and 18, and 'pizz.' (pizzicato) markings below measures 19 and 20.

Sixth system of music, measures 21-24. The score is for a string quartet. The key signature is three sharps (F#, C#, G#). The tempo is 'Sehr lebhaft.' and the time signature is 3/4. The first two staves (Violin I and Violin II) have 'p' (piano) markings above measures 21 and 22, and 'f' (forte) markings below measures 23 and 24. The Viola and Cello/Double Bass staves have 'p' (piano) markings above measures 21 and 22, and 'f' (forte) markings below measures 23 and 24.



## 7 Dasselbe Zeitmaß.

pp mf

## 7 Dasselbe Zeitmaß.

pp

mp espress. p

p sfz

## 8 Etwas zurückhaltend, aber stets äußerst rhythmisch.

mf pizz. arco mf pizz. arco mf

## 8 Etwas zurückhaltend, aber stets äußerst rhythmisch.



ff pizz. arco *steigernd*  
 ff pizz. arco *p*  
 pizz. arco *p*  
 pizz. arco *p*  
 ff *steigernd*  
 f *p*

*9 Ruhig.*  
 fz rit. spiccato  
 fz rit.  
 fz rit.  
 fz rit.  
*9 Ruhig.*  
*pp*  
*rit.*

*mf* *p*  
*mp*  
*f* *m.s.* *pp*



First system of musical notation, measures 1-4. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The first two staves have a treble clef and a key signature of three sharps. The last two staves have a bass clef and a key signature of three sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a 'pizz.' marking above measure 2 and an 'arco' marking above measure 3. The second staff has a 'pizz.' marking above measure 2 and an 'arco' marking above measure 3. The third staff has a 'pizz.' marking above measure 2 and an 'arco' marking above measure 3. The fourth staff has a 'pizz.' marking above measure 2 and an 'arco' marking above measure 3. The dynamic marking 'p' (piano) is present at the end of the system.

Second system of musical notation, measures 5-8. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The first two staves have a treble clef and a key signature of three sharps. The last two staves have a bass clef and a key signature of three sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a 'poco rit.' marking above measure 5 and an 'in tempo' marking above measure 6. The second staff has a 'poco rit.' marking above measure 5 and an 'in tempo' marking above measure 6. The third staff has a 'poco rit.' marking above measure 5 and an 'in tempo' marking above measure 6. The fourth staff has a 'poco rit.' marking above measure 5 and an 'in tempo' marking above measure 6. The dynamic marking 'ff' (fortissimo) is present at the beginning of the system. The number '5' is written above measure 5.

Third system of musical notation, measures 9-12. The score is written for four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The first two staves have a treble clef and a key signature of three sharps. The last two staves have a bass clef and a key signature of three sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a 'cresc.' marking above measure 9. The second staff has a 'cresc.' marking above measure 9. The third staff has a 'cresc.' marking above measure 9. The fourth staff has a 'cresc.' marking above measure 9. The dynamic marking 'ff' (fortissimo) is present at the beginning of the system. The number '8' is written above measure 8.



6

*pp* *p* *mf* *p*

*pizz.* *f* *arco* *p*

*mf* *pizz.* *arco* *p*

6

*ff* *ff* *ff* *ff*

*sf*

1. 2. G. P.

*fff* *fff* *fff* *fff*

*pp* *pp* *pp* *pp*

*pizz.* *G. P.* *G. P.* *G. P.*

1. 2. G. P.

*fff* *fff* *fff* *fff*

2



Etwas lebhafter.

Etwas lebhafter.

Innig.



*f* *Zögernd.* *diminuendo*

*f* *arco* *f*

*f* *f*

*f* *Zögernd.*

*molto* **11** *Vorwärts.* *keck* *f* *mf*

*f* *f*

*f* *Vorwärts.* **11** *f*

*f* *mf* *f* *mf*

*f* *f*



spiccato

*p*

*p*

*p* sonor hervortretend

12

pizz.

p

pizz.

p

pizz.

p

arco

stacc.

mp

witzig

witzig

pizz.

p

12

*mf*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a treble clef and a key signature of one flat. The melody starts with a quarter note G4, followed by a quarter note F4, then a quarter note E4, and a quarter note D4. The second system consists of two staves, a treble and a bass clef, with a key signature of one flat and a 2/4 time signature. The treble staff continues the melody from the first system, starting with a quarter note C4, followed by a quarter note B3, then a quarter note A3, and a quarter note G3. The bass staff provides a harmonic accompaniment, starting with a quarter note G2, followed by a quarter note F2, then a quarter note E2, and a quarter note D2. The score is marked with a dynamic of *mf* (mezzo-forte) and includes various musical notations such as notes, rests, and bar lines.

Violin part (top staff):

- Measure 1: *f*
- Measure 2: *p*
- Measure 3: *f*
- Measure 4: *p*
- Measure 5: *f*
- Measure 6: *p*

Viola part (middle staff):

- Measure 1: *arce stacc.* *f*
- Measure 2: *p*
- Measure 3: *f*
- Measure 4: *p*
- Measure 5: *f*
- Measure 6: *p*

Cello/Double Bass part (bottom staff):

- Measure 1: *pizz.* *f*
- Measure 2: *arco* *p*
- Measure 3: *pizz.* *f*
- Measure 4: *arco* *p*
- Measure 5: *pizz.* *f*
- Measure 6: *arco* *p*

A blank musical staff with a treble and bass clef, showing a series of empty measures. The staff is divided into eight measures by vertical bar lines. Each measure contains a single horizontal line segment, likely representing a whole note or a placeholder for a note. The treble clef is on the left, and the bass clef is on the right. The staff is otherwise empty, with no notes or other markings.



13

Zurückhaltend.

13

Zurückhaltend.

14 Langsamer.

Beschleunigend.

14 Langsamer.

voll und innig

Beschleunigend.

15 Früheres Zeitmaß. (Dreitaktig) (bis zum Viertaktrhythmus immer steigern.)

15 Früheres Zeitmaß. (Dreitaktig) (bis zum Viertaktrhythmus immer steigern.)



*f* *ff* *mf* *ff*

Viertaktig.

## 16 Ein klein wenig langsamer.

*sul D sehr ruhig* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

*pp* *mp* *pizz.* *pizz.*

## 16 Ein klein wenig langsamer.

*gliss.* *sul G* *scharf abreißen* *scharf abreißen*

*p* *gliss.* *pizz.* *pizz.*



## 17 Zeitmaß des Seitenthemas.

Musical score for measures 17-20. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one sharp (F#). The time signature is 3/4. The first two measures (17-18) are marked *f* and *pizz.*. The next two measures (19-20) are marked *p* and *arco*.

## 17 Zeitmaß des Seitenthemas.

Piano accompaniment for measures 17-20. The piano part is written for grand staff (treble and bass clefs). It begins with a forte (*f*) dynamic and features a series of chords and moving lines in both hands.

18

Musical score for measures 21-24. The score is written for four staves. Measures 21-22 are marked *mf*. Measures 23-24 are marked *f* and *pizz.*, then *arco* in the final measure.

18

Piano accompaniment for measures 21-24. The piano part continues with chords and moving lines, corresponding to the changes in the upper staves.

Musical score for measures 25-28. The score is written for four staves. Measures 25-26 are marked *f* and *scharf einsetzen*. Measures 27-28 are marked *f* and *witzig*.

Piano accompaniment for measures 25-28. The piano part continues with chords and moving lines, corresponding to the changes in the upper staves.



stark zurückhaltend

stark zurückhaltend

19

Zeitmaß.

19 Zeitmaß.



## Beschleunigend.

am Steg *f* *cresc.* *tr* *immer schneller* *tr* *tr* *tr* *tr* *tr*

am Steg *f* *cresc.* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

am Steg *f* *cresc.* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

am Steg *f* *cresc.* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

## Beschleunigend.

*ff* *immer schneller*

## 20 Langsamer.

am Griffbrett *p* *Flag.* *am Griffbrett* *p* *Flag.*

*f* *warm*

## 20 Langsamer.

Sal E.

*immer Flag.* *immer Flag.*

*absterbend*



## 21 Erstes Zeitmaß.

First system of music for '21 Erstes Zeitmaß.' It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has three sharps (F#, C#, G#). The first two staves contain long, horizontal, oval-shaped notes. The third and fourth staves have a melodic line with the instruction *ausdrucksvoll* above and *mf* below. The fifth staff has a bass line with *mf* below.

## 21 Erstes Zeitmaß.

Second system of music for '21 Erstes Zeitmaß.' It consists of two staves. The top staff is treble clef and contains a melodic line starting with a *p* (piano) dynamic. The bottom staff is bass clef and contains long, horizontal, oval-shaped notes.

Third system of music for '21 Erstes Zeitmaß.' It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature changes to two sharps (F#, C#). The first two staves contain long, horizontal, oval-shaped notes. The third and fourth staves have a melodic line with the instruction *mf* above and *hervor* below. The fifth staff has a bass line with *hervor* below.

Fourth system of music for '21 Erstes Zeitmaß.' It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature changes to one sharp (F#). The first two staves contain long, horizontal, oval-shaped notes. The third and fourth staves have a melodic line with the instruction *fest gegriffen* above and *pizz.* below. The fifth staff has a bass line with *f* (forte) below.



Zurückhaltend.

22 Etwas schneller, aber immer

*fest gegriffen*

*p so leise als möglich*

*Zurückhaltend.*

*22 Etwas schneller, aber*

*mf pizz.*

*mf innig, voll*

*sehr ruhig.*

*immer sehr ruhig.*

*pizz.* *arco* *mf*

*pizz.* *arco* *mf*

*arco* *mf* *pizz.*

*f*



*Zurückhaltend.*

*Vorwärts.* **23** *Noch etwas beschleunigter.*

*Vorwärts.* **23** *Noch etwas beschleunigter.*



# II. Scherzo.

Leicht und duftig. (ganze Takte, in lebhaftem Zeitmaß).

Violin I: *p* *mf* *f*  
 Violin II: *pp* *pizz.*  
 Viola: *pp*  
 Cello/Double Bass: *p* *f* *pizz.*

Leicht und duftig. (ganze Takte, in lebhaftem Zeitmaß).

Violin I: *f*  
 Violin II: *f*  
 Viola: *f f*  
 Cello/Double Bass: *f f* *arco* *pp sempre staccato* *molto cresc.* *molto dim.*

Piano: *pp staccato*

Violin I: *immer rascher werdend*  
 Violin II: *witzig* *mp sehr scharf*  
 Viola: *pizz.*  
 Cello/Double Bass: *immer rascher werdend*



pizz.  
*ff*  
 pizz.  
*ff*  
 pizz.  
*ff*  
 arco  
*fff*  
 arco  
*fff*  
 arco  
*fff*  
 arco  
*fff*  
*f*  
*cresc. molto*  
*fff*  
 scharf  
 scharf  
 pizz.  
*ff*  
 p  
 mf  
 molto rit. 2  
 a tempo  
 p  
 arco  
 pp  
 arco  
 p  
 breiter  
 molto rit.  
 a tempo  
 p  
 3  
 3  
 3  
 3



pizz. *p* arco *f* *p*

Ein klein wenig zurückhaltend. Zeitmaß. 3

*p* innig *f* *ff* gestrichen

G-Saite *f* *ff* gestrichen

*p* *f* *ff* gestrichen

Ein klein wenig zurückhaltend. Zeitmaß. 3

*f*

V V

G-Saite - *fff* *ff*

*fff* *ff*

*fff* *ff*

*fff* *ff*

*ff* *ff*

V V



# 4 Trio.

Dasselbe Zeitmaß.

*p* Springbogen.

*p* Springbogen.

*p* Springbogen.

*p*

# 4 Dasselbe Zeitmaß.

*mp zart*

*accel.*

*fz*

# 5 Walzerartig.

*p col legno*

*p*

*arco*

*ff*

*p col legno*

*p*

*arco*

*ff*

*p col legno*

*p*

*arco*

*ff*

*p col legno*

*p*

# 5 Walzerartig.

*f*



*accelerando***6** Erstes Zeitmaß.*ppp**ppp**p**arco**p**accelerando***6.** Erstes Zeitmaß.

Musical score for measures 6 and 7. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is three sharps (F#, C#, G#). The time signature is 6/8. The score includes various dynamics such as *ppp*, *pp*, *p*, *f*, *cresc.*, and *ff*. There are also articulations like *arco* and *ppp*. The notation includes eighth and sixteenth notes, rests, and slurs.

Musical score for measures 7 and 8. The score continues from the previous system. It includes various dynamics such as *pp*, *p*, *cresc.*, and *ff*. The notation includes eighth and sixteenth notes, rests, and slurs. The key signature remains three sharps (F#, C#, G#).



First system of music, measures 1-4. The key signature is three sharps (F#, C#, G#). The vocal staves (Soprano and Alto) have melodic lines. The piano part enters in the third measure with a melody marked *p*.

Second system of music, measures 5-8. The piano part features a complex, rapid melody in the right hand and a supporting bass line in the left hand, both marked *p*.

Third system of music, measures 9-12. Measures 9-10 are marked *rit.* and *a tempo*. Measures 11-12 are marked *a tempo* and *p*. The vocal staves have melodic lines, and the piano part has a steady accompaniment.

Fourth system of music, measures 13-16. Measures 13-14 are marked *rit.* and *a tempo*. Measures 15-16 are marked *a tempo*. The piano part has a steady accompaniment, and the vocal staves have melodic lines.

Fifth system of music, measures 17-20. Measures 17-18 are marked *col legno*. Measures 19-20 are marked *p*. The vocal staves have rests, and the piano part has a steady accompaniment.

Sixth system of music, measures 21-24. Measures 21-22 are marked *accel.*. Measures 23-24 are marked *f* and *pp*. The piano part has a steady accompaniment, and the vocal staves have melodic lines.



*Walzerartig.*

*Walzerartig.*

**9** *Accelerando.*

*Accelerando.*

**8**

**8**



Wie zu Anfang.

*p* *f* *pizz.* *pp* *arco* *p* *pizz.* *f*

Wie zu Anfang.

10

*f* *f* *f* *f* *arco* *pp* *sempre staccato* *molto cresc.* *molto dim.*

10

*pp staccato*

immer rascher werdend

*witzig* *mp sehr scharf* *pizz.*

immer rascher werdend



First system of musical notation. It consists of four staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom two staves are for a grand piano. The key signature has two sharps (F# and C#). The time signature is 6/8. The first system includes dynamic markings *ff* and *pizz.* (pizzicato). The piano part features a complex, arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand.

Second system of musical notation. It consists of four staves. The top two staves are for a string quartet. The bottom two staves are for a grand piano. The key signature has two sharps. The time signature is 6/8. This system includes dynamic markings *ff*, *arco*, *scharf* (sharp), and *pizz.* (pizzicato). The piano part continues with complex arpeggiated figures and includes a *cresc. molto* (crescendo molto) marking. The string quartet part features rapid, arpeggiated passages in the first two staves.

Third system of musical notation. It consists of four staves. The top two staves are empty. The bottom two staves are for a grand piano. The key signature has two sharps. The time signature is 6/8. This system includes a dynamic marking *mf* (mezzo-forte). The piano part continues with complex arpeggiated figures and includes a *p* (piano) marking. The string quartet part is empty in this system.



musical score for the first system of the piece. It features five staves: two for the vocal parts (Soprano and Alto), and three for the piano accompaniment (Right Hand, Left Hand, and Pedal). The tempo is marked *molto rit.* (very slow) and the dynamics are *p* (piano) and *pp* (pianissimo). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and slurs.

Violin I

Violin II

Viola

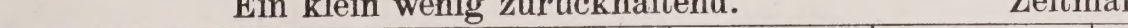
Cello/Double Bass

The image shows a page of a musical score for Violin I, Violin II, Viola, and Cello/Double Bass. The score is written in 2/4 time and features a key signature of one flat (B-flat). The Violin I and II parts are in the upper staves, while the Viola and Cello/Double Bass parts are in the lower staves. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings like *f* (forte) and *p* (piano) are present. The Viola part includes the instruction "pizz." (pizzicato) and the Cello/Double Bass part includes "arco" (arco). The bottom of the page shows empty staves for Violin I and Violin II, indicating that the page is a continuation of a previous section.

Ein klein wenig zurückhaltend.

Zeitmaß.

Ein klein wenig zurückhaltend. Zeitmaß.



*f*



## 12 Sehr rasch.

First system of musical notation for '12 Sehr rasch.' It consists of four staves. The first three staves (treble, alto, and bass clefs) are marked *sempre ff* and end with a *fff* dynamic. The fourth staff (bass clef) is also marked *sempre ff*. The music is in 2/4 time and features rapid sixteenth-note patterns.

## 12 Sehr rasch.

Second system of musical notation for '12 Sehr rasch.' It consists of two staves. The first staff (treble clef) is marked *sempre ff*. The second staff (bass clef) features a *fff* dynamic and a fermata. The music continues with rapid sixteenth-note patterns.

Third system of musical notation for '12 Sehr rasch.' It consists of four staves. The first three staves (treble, alto, and bass clefs) are marked *détaché(am Frosch)*. The fourth staff (bass clef) is marked *fff*. The music is in 2/4 time and features rapid sixteenth-note patterns.

Fourth system of musical notation for '12 Sehr rasch.' It consists of four staves. The first three staves (treble, alto, and bass clefs) are marked *accel.*. The fourth staff (bass clef) is marked *accel.*. The music is in 2/4 time and features rapid sixteenth-note patterns.



### III.

Mäßig langsam.

con sord.

Mäßig langsam.

The first system of the musical score for 'The Swan' from 'The Nutcracker' is presented. It consists of five staves. The top four staves are for the strings (Violins I, Violins II, Violas, and Cellos/Double Basses), and the bottom staff is for the Piano. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various dynamic markings such as *fz* (forzando), *p* (piano), *pp* (pianissimo), and *pizz.* (pizzicato). There are also articulation marks like accents and slurs. A first ending bracket labeled '1' spans the final measures of the system. The notation includes eighth and sixteenth notes, rests, and triplets.



## 2 Allmählich belebender.

Violin I: *mf*  
Violin II: *mf*  
Viola: *p*  
Cello/Bass: *arco*

## 2 Allmählich belebender.

Piano: *mf*, *p*

## Lebhafter.

senza sord.

Violin I: *sul G*, *mf*  
Violin II: *sul G*  
Viola: *senza sord.*  
Cello/Bass: *pizz.*, *senza sord.*, *arco*

## Lebhafter.

Piano: *mf*

Violin I: *p*  
Violin II: *p*  
Viola: *p*  
Cello/Bass: *p*

Piano: *p*



Bewegter und sehr innig.

*zögernd*

First system of music. Vocal part (top) starts with a *zögernd* marking and features triplets and a crescendo. The piano part (bottom) has a *p* (piano) dynamic marking.

Bewegter und sehr innig.

*zögernd*

Second system of music. Vocal part (top) continues with a *zögernd* marking. The piano part (bottom) includes a *mf* (mezzo-forte) dynamic marking and triplets.

Third system of music. Vocal part (top) has a *viel Ton* (much tone) marking and a *f* (forte) dynamic marking. The piano part (bottom) also has a *f* dynamic marking and includes triplets.

Fourth system of music. Vocal part (top) has a *4* marking above it. The piano part (bottom) includes a *4* marking above it and triplets.



The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music features complex melodic lines with many slurs and triplets. The bottom two staves have a more rhythmic, triplet-based accompaniment.

### 5 Erstes Zeitmaß.

*pizz.*

*fp*

*fp*

*fp*

*fp*

### 5 Erstes Zeitmaß.

The second system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (Bb and Eb). The music features rests in the top two staves and melodic lines in the bottom two. There is an 'arco' marking above the first staff in the second measure.

*arco*

The third system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (Bb and Eb). The music features rests in the top two staves and melodic lines in the bottom two. There is an 'arco' marking above the first staff in the second measure.



6

First system of music, measures 1-6. The score is written for four staves: two treble clefs and two bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The first two staves have a treble clef and a key signature of three flats. The last two staves have a bass clef and a key signature of three flats. The music features various dynamics including *p* (piano), *fp* (fortissimo piano), and *fz* (forzando). There are also slurs and accents throughout the system.

6

Second system of music, measures 7-12. This system consists of six empty staves, indicating a section where the music is not written or is a placeholder.

Third system of music, measures 13-18. The score is written for four staves. The first two staves have a treble clef and a key signature of three flats. The last two staves have a bass clef and a key signature of three flats. The music includes dynamics such as *p* (piano), *pp* (pianissimo), and *pizz. arco* (pizzicato arco). There are also slurs and accents throughout the system.

Fourth system of music, measures 19-24. The score is written for four staves. The first two staves have a treble clef and a key signature of three flats. The last two staves have a bass clef and a key signature of three flats. The music includes dynamics such as *pizz.* (pizzicato) and *arco* (arco). There are also slurs and accents throughout the system.



First system of musical notation. It includes a vocal line (soprano) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment features a bass line with eighth-note triplets and a treble line with chords. The word "arco" is written above the first measure of the vocal line.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a rest followed by a melodic phrase. The piano accompaniment continues with eighth-note triplets in the bass and chords in the treble. The word "arco" is written above the first measure of the vocal line.

Third system of musical notation. It includes a vocal line (soprano) and a piano accompaniment (grand staff). The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a bass line with eighth-note triplets and a treble line with chords. The word "rit. molto" is written above the first measure of the vocal line.



8

Nach und nach lebhafter.

Nach und nach lebhafter.

8

*pizz.* *drängend* *Attacca subito:*

*pizz.* *drängend* *Attacca subito:*



## IV. Finale.

Sehr lustig und übermütig. immer Aufstrich

First system of musical notation for the string quartet. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The Violin I and II parts are marked *arco* and *ff*. The Viola and Cello/Double Bass parts are marked *p pizz.*. The instruction "immer Aufstrich" is written above the Violin I and II parts.

Sehr lustig und übermütig.

Second system of musical notation, featuring piano accompaniment. It consists of two staves: Treble and Bass. The key signature is three sharps and the time signature is 2/4. The piano part is marked *mf* and includes various musical notations such as slurs, accents, and dynamic markings.

Third system of musical notation, featuring string quartet and piano accompaniment. It consists of six staves: Violin I, Violin II, Viola, Cello/Double Bass, Piano Treble, and Piano Bass. The key signature is three sharps and the time signature is 2/4. The string quartet parts are marked *mf* and include various musical notations. The piano part is marked *mf* and includes various musical notations. The instruction "hervor" is written below the Cello/Double Bass part.

Fourth system of musical notation, featuring piano accompaniment. It consists of two staves: Treble and Bass. The key signature is three sharps and the time signature is 2/4. The piano part is marked *mf* and includes various musical notations.

Fifth system of musical notation, featuring string quartet and piano accompaniment. It consists of six staves: Violin I, Violin II, Viola, Cello/Double Bass, Piano Treble, and Piano Bass. The key signature is three sharps and the time signature is 2/4. The string quartet parts are marked *mf* and include various musical notations. The piano part is marked *mf* and includes various musical notations.

Sixth system of musical notation, featuring piano accompaniment. It consists of two staves: Treble and Bass. The key signature is three sharps and the time signature is 2/4. The piano part is marked *f* and includes various musical notations. The instruction "frech" is written below the Bass staff.





First system of musical notation, featuring four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#). The first staff has a *mf* dynamic marking. The second staff has a *mf* dynamic marking. The third staff has a *mf* dynamic marking. The fourth staff has a *mf* dynamic marking. The piano part features a complex, arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.



Second system of musical notation, featuring four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#). The first staff has a *ff* dynamic marking. The second staff has a *ff* dynamic marking. The third staff has a *ff* dynamic marking. The fourth staff has a *ff* dynamic marking. The piano part features a complex, arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. The text *hervortretend und scharf markiert* is written below the third staff. The text *piu f* is written below the fourth staff.



Third system of musical notation, featuring four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#). The first staff has a *ff* dynamic marking. The second staff has a *ff* dynamic marking. The third staff has a *ff* dynamic marking. The fourth staff has a *ff* dynamic marking. The piano part features a complex, arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.



3

*ff*

*più f*

3

5

6

4

*ffp*

4



This musical score is for a piece in A major, indicated by the key signature of three sharps (F#, C#, G#). The score is divided into four systems, each containing staves for woodwinds, strings, and piano.

**System 1:** The woodwinds (flute, oboe, and bassoon) enter with a melodic line, while the strings provide a harmonic accompaniment. The piano part features a complex, flowing melody. Dynamics include *ff* (fortissimo) and *f* (forte).

**System 2:** The woodwinds continue their melodic development. The strings maintain a steady accompaniment. The piano part includes a section marked *col legno* (col legno), where the strings play on the wood of the bows. The piano part also features a section marked *keck.* (keck), indicating a specific rhythmic pattern.

**System 3:** The woodwinds and strings continue their respective parts. The piano part includes a section marked *pizz.* (pizzicato), indicating a specific rhythmic pattern. The piano part also features a section marked *p* (piano).

**System 4:** The woodwinds and strings continue their respective parts. The piano part includes a section marked *p* (piano). The piano part also features a section marked *5*, indicating a specific rhythmic pattern.



6

6

Allmählich steigern.

Allmählich steigern.

7

arco

ff

8

3

ff

U. E. 3694



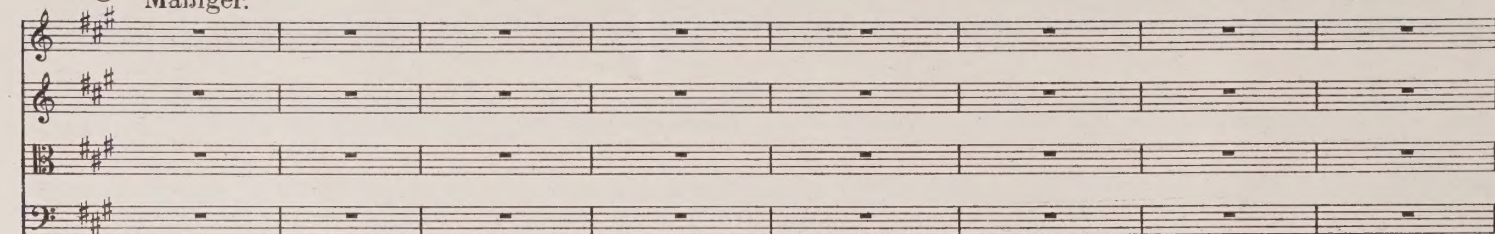
First system of musical notation. It features five staves: four single staves at the top and a grand staff (treble and bass clef) at the bottom. The key signature is three sharps (F#, C#, G#). The first three staves are mostly empty, with some notes in the fourth staff. The grand staff contains a complex melodic line in the treble clef, starting with a forte (*f*) dynamic and transitioning to mezzo-forte (*mf*). The bass clef of the grand staff has a simple accompaniment. The system concludes with a double bar line.

Second system of musical notation, continuing from the first. It has the same five-staff layout. The dynamics include mezzo-piano (*mp*) and pianissimo (*pp*). The melodic line in the grand staff's treble clef continues with various ornaments and slurs. The bass clef accompaniment consists of steady eighth-note patterns. The system ends with a double bar line.

Third system of musical notation. It maintains the five-staff structure. The instruction *poco a poco rit.* (poco a poco ritardando) is written above the first four staves. The grand staff features a melodic line in the treble clef and a more active accompaniment in the bass clef, including some triplets. The dynamics include *pizz.* (pizzicato) and *p* (piano). The system concludes with a double bar line.



## 8 Mäßiger.

8 Mäßiger.  
gesangvoll



9

arco  
p  
pizz.  
arco  
p  
arco  
pizz.  
arco  
p

Harfenmäßig.

mf

3

10

Viel schneller. (ganze Takte, sehr witzig).

mp sehr witzig und spitzig

p

mp

10

Viel schneller. (ganze Takte, sehr witzig).

3



*p*

*mf*

*p*

*p*

11

*p*

*immer drängender und übermütiger*

11

*p*

*frech*

*immer drängender und übermütiger*

*f*

*più f*

*ff*

*molto*



*allmählich zurückhaltend*

*allmählich zurückhaltend*

*fff* *sfz*

**12** Allererstes Zeitmaß.

*f* *f* *pizz.*

**12** Allererstes Zeitmaß.

*f* *sffz* *arco*

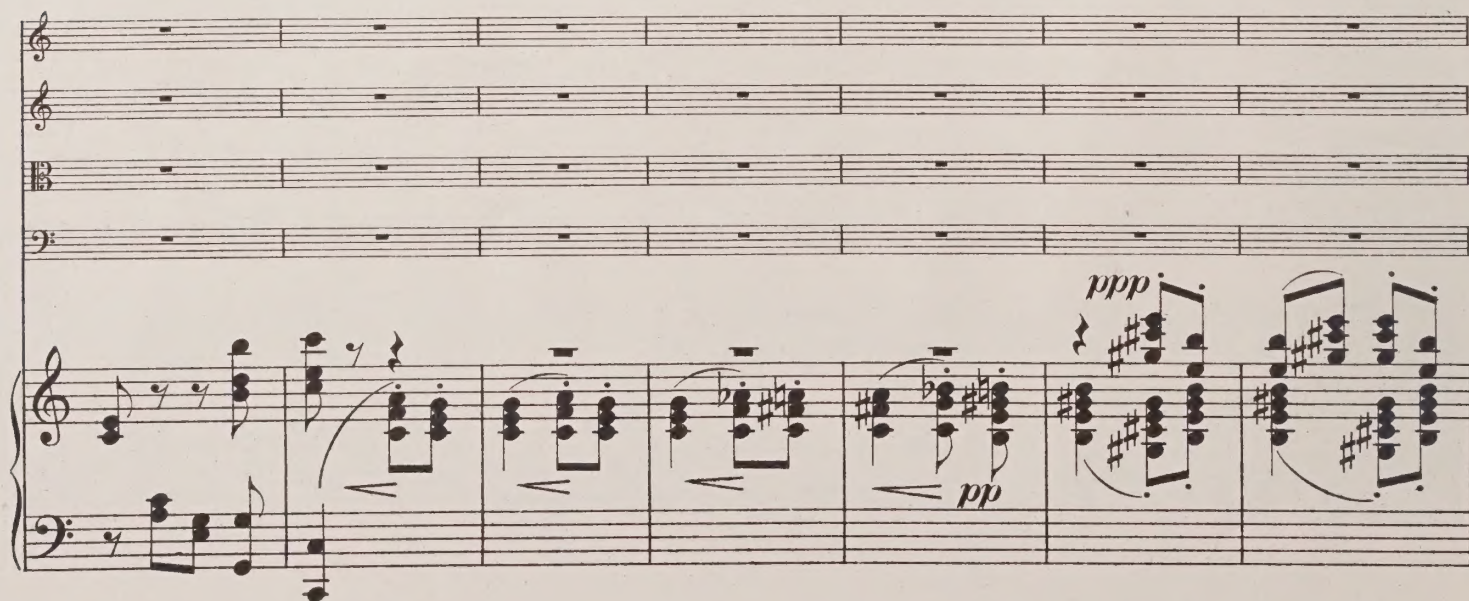




First system of musical notation. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one grand piano staff. The vocal staves show a melodic line with various notes and rests. The piano staff features a complex accompaniment with chords and moving lines. Dynamic markings include *f* (forte) and *ff* (fortissimo). A fermata is placed over a measure in the piano staff. A bracket with the number 7 is above a group of notes in the piano staff.



Second system of musical notation. It consists of five staves: four vocal staves and one grand piano staff. The vocal staves continue the melodic line. The piano staff features a complex accompaniment with chords and moving lines. A glissando is indicated in the piano staff. A bracket with the number 8 is above a group of notes in the piano staff.



Third system of musical notation. It consists of five staves: four vocal staves and one grand piano staff. The vocal staves continue the melodic line. The piano staff features a complex accompaniment with chords and moving lines. Dynamic markings include *pp* (pianissimo) and *ddd* (triple fortissimo).



mp marc. pp mp marc.

14

mit Dämpfer  
sempre ppp

mit Dämpfer  
sempre ppp

mit Dämpfer  
mp

14

pizz. arco pizz. arco

pizz. arco pizz. arco

mit Dämpfer



First system of musical notation, featuring a grand staff (treble and bass clefs) and three additional staves above. The grand staff contains a piano introduction marked *f* (forte) with various musical notations including slurs, accents, and dynamic markings.

Second system of musical notation, featuring a grand staff and three additional staves. The system includes a measure marked **15** with the instruction "ohne Dämpfer" (without damper) and *ff* (fortissimo). The grand staff continues with piano notation, including a measure marked **15** with *ff* and *p* (piano) dynamics, and a measure marked **8**.

Third system of musical notation, featuring a grand staff and three additional staves. The system includes a measure marked **8** and a final measure marked **8** with a trill (tr.) and a grace note (grace). The grand staff continues with piano notation, including a measure marked **8** with a trill and a grace note.



16

17

mit Verschiebung

\*) Falls das Tempo im Laufe des Satzes unwillkürlich beschleunigt wurde, ist es dem Ausführenden des Klavierparts anheimgestellt, an dieser Stelle ein wenig (jedoch nicht zuviel!) zurückzuhalten. Bei Nr. 18 (S. 54) tritt selbstverständlich wieder das normale Hauptzeitmaß ein. U. E. 3694.



ff  
ff arco  
ff arco  
ff

18 8

*f*

Ohne Verschiebung

This system contains measures 18 through 21. It features four staves for strings (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand staff for piano. The strings play a rhythmic pattern of eighth and sixteenth notes, marked *ff*. The piano part has a melodic line in the right hand and a supporting bass line in the left hand, marked *f*. A rehearsal mark '18' is placed at the beginning of the piano system, with an '8' indicating the eighth measure. The instruction 'Ohne Verschiebung' is written below the piano staff.

ff  
ff  
ff  
ff

8

This system contains measures 22 through 25. The string staves continue with their rhythmic pattern, marked *ff*. The piano part continues with its melodic and bass lines. A rehearsal mark '8' is placed above the piano right hand staff, indicating the eighth measure of this system.

8

This system contains measures 26 through 29. The string staves continue with their rhythmic pattern. The piano part continues with its melodic and bass lines. A rehearsal mark '8' is placed above the piano right hand staff, indicating the eighth measure of this system.



19

20



First system of a musical score. It consists of four staves. The top three staves are for a string quartet (Violin I, Violin II, and Viola), and the bottom staff is for the Cello/Double Bass. The music is in a key with one flat (B-flat) and a 3/4 time signature. The first system shows rhythmic patterns with eighth and sixteenth notes, and some chords. The bottom staff has a melodic line with some accidentals.

Second system of the musical score. It continues the four-staff arrangement. The top staff has a melodic line with some accidentals. The second staff has a melodic line with some accidentals. The third staff has a melodic line with some accidentals. The bottom staff has a melodic line with some accidentals. The system includes dynamic markings: *pizz.* (pizzicato) on the second staff, *arco* (arco) on the third staff, and *fff* (fortississimo) on the bottom staff.

Third system of the musical score. It continues the four-staff arrangement. The top staff has a melodic line with some accidentals. The second staff has a melodic line with some accidentals. The third staff has a melodic line with some accidentals. The bottom staff has a melodic line with some accidentals. The system includes dynamic markings: *pizz.* (pizzicato) on the top staff and *f* (forte) on the bottom staff.



21

21

Molto rit.

Meno mosso.

Molto rit.

Meno mosso.

più riten.



## 22 Erstes Zeitmaß.

## 22 Erstes Zeitmaß.



23

First system of musical notation, measures 23-26. It consists of four staves: two treble staves and two bass staves. The music features a melodic line in the upper treble staff and a bass line in the lower bass staff. A slur covers measures 23-24, and another slur covers measures 25-26. The word "arco" is written above the second treble staff in measure 24.

23

Second system of musical notation, measures 23-26. It consists of two staves: a treble staff and a bass staff. The music features a melodic line in the upper treble staff and a bass line in the lower bass staff. A slur covers measures 23-24, and another slur covers measures 25-26. The word "arco" is written above the second treble staff in measure 24.

rit.

Third system of musical notation, measures 23-26. It consists of four staves: two treble staves and two bass staves. The music features a melodic line in the upper treble staff and a bass line in the lower bass staff. A slur covers measures 23-24, and another slur covers measures 25-26. The word "rit." is written above the second treble staff in measure 24.

rit.

Fourth system of musical notation, measures 23-26. It consists of two staves: a treble staff and a bass staff. The music features a melodic line in the upper treble staff and a bass line in the lower bass staff. A slur covers measures 23-24, and another slur covers measures 25-26. The word "rit." is written above the second treble staff in measure 24.

in tempo

Fifth system of musical notation, measures 23-26. It consists of four staves: two treble staves and two bass staves. The music features a melodic line in the upper treble staff and a bass line in the lower bass staff. A slur covers measures 23-24, and another slur covers measures 25-26. The word "in tempo" is written above the second treble staff in measure 24. The word "pizz." is written above the second bass staff in measure 25.

in tempo

Sixth system of musical notation, measures 23-26. It consists of two staves: a treble staff and a bass staff. The music features a melodic line in the upper treble staff and a bass line in the lower bass staff. A slur covers measures 23-24, and another slur covers measures 25-26. The word "in tempo" is written above the second treble staff in measure 24. The word "sempre dim." is written above the second bass staff in measure 25.



24 Presto. 14 *fpp*

*smorzando* 24 Presto. *mf*

Handwritten musical score for "L'Espresso" by Franz Schubert, Op. 14, No. 2. The score is in 3/4 time, key of D major, and consists of 12 measures. It features a piano (p) and a violin (v). The piano part is in the right hand, and the violin part is in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like "pizz." and "arco".



25

25

*ff immer*

*ff immer*

*ff immer*

*arco*

*ff immer*

*ff*

*fff*

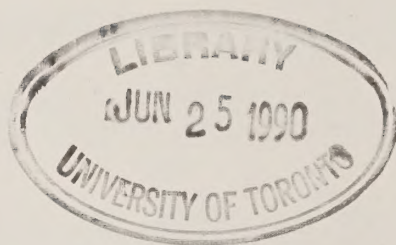
*ff*

*fff*

*fff*

*fff*























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*violin I*











## 1. VIOLINE.

Etwas zurückhaltend, aber stets äußerst rhythmisch.

8 *pizz.* *mf* *arco* *f* *ff* *ff* *pizz.* *arco* *p* *9 Ruhig.*

*steigernd* *fz* *rit.* *spiccato* *Etwas lebhafter.*

*mf* *p* *f* *10 Zögernd. Vorwärts.* *3* *1* *mp*

*f* *Zögernd.* *diminuendo molto* *11 Vorwärts.* *keck* *f*

*f* *3* *spiccato*

*12 pizz.* *p* *arco* *stacc.* *mp* *witzig* *f* *p*

*f* *p* *f* *13* *3* *mf*

*Zurückhaltend.* *Langsamer.* *14* *1* *mf*

*Beschleunigend.* *15 Früheres Zeitmaß. (Dreitaktig) (bis zum Viertaktrhythmus immer steigern.)* *mp*

*Viertaktig.* *16* *Ein klein wenig* *sul D sehr ruhig gliss.* *pp*

*langsamer.* *gliss.* *gliss.* *gliss.* *gliss. sul G* *scharf abreißen*

*mp*



## 17 Zeitmaß des Seitenthemas.

pizz. 2 arco  
f f p. mf f  
18 3 *scharf einsetzen*

19 Zeitmaß. *keck* *cresc.* *sf* *f* *sf* *f* *stark zurückhaltend*  
mp p mf sf

*Beschleunigend.* *am Steg* *f* *tr* *cresc. - immer schneller*

20 *Langsamer.* *am Griffbrett* 3 4 5 6 7 8 9 10  
*Sul E.* *p Flag.* *Erstes Zeitmaß.*

11 *immer Flag.* 21 1 2 3

4 5 6 *Zurückhaltend.* *fest gegriffen* 2

Etwas schneller, aber immer sehr ruhig.

22 *p so leise als möglich*

*mf*

*f*

*Zurückhaltend.* *Vorwärts.* 23 *rit.*

*Noch etwas beschleunigter.* *p* *pp* *rit. al Fine.* *pizz.* *arco*



## II. Scherzo.

Leicht und duftig. (ganze Takte, in lebhaftem Zeitmaß.)

*p* *mf* *immer rascher werdend* *pizz.* *ff* *arco* *scharf* *ff* *rit.* *a tempo* *p* *f* *p*

Ein klein wenig zurückhaltend. *p* *innig* *f* *Zeitmaß.*

*ff* *gestrichen* *fff* *fff* *fff*

**4 TRIO.** *p* *Springbogen* *Walzerartig.* *p* *col legno*

*p* *arco* *ff* *accel.*

*Erstes Zeitmaß.* *ppp* *f* *p* *p*

*pp*



*p* *p* *p* *rit.*

8 *a tempo* 8 *Walzerartig.* *p col legno* *p*

1 *arco* 9 *Accelerando.* 14 *ff*

Wie zu Anfang. *p*

10 *immer rascher werdend* *f* *f* 8 4 *pizz.* *ff* 2

*arco* *scharf* 7 *rit.* 11 *a tempo* *fff* *ff* 1 *p*

*f* *p* *Ein klein wenig zurückhaltend.* *innig* *p*

Zeitmaß. 12 *Sehr rasch.* 1 *f* *sempre ff*

*fff* *détaché (am Frosch)*

1 3 *accel.*



### III.

con sord.

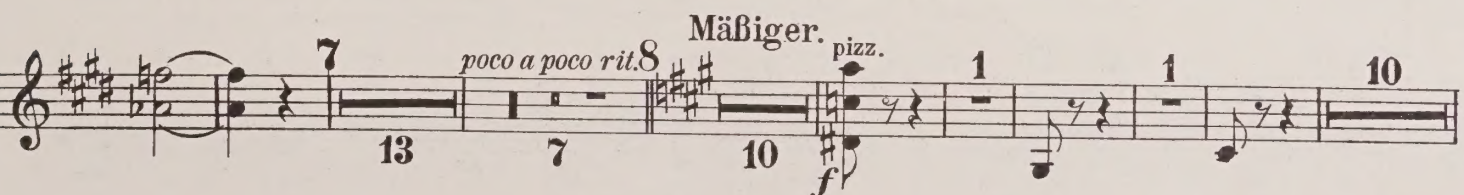
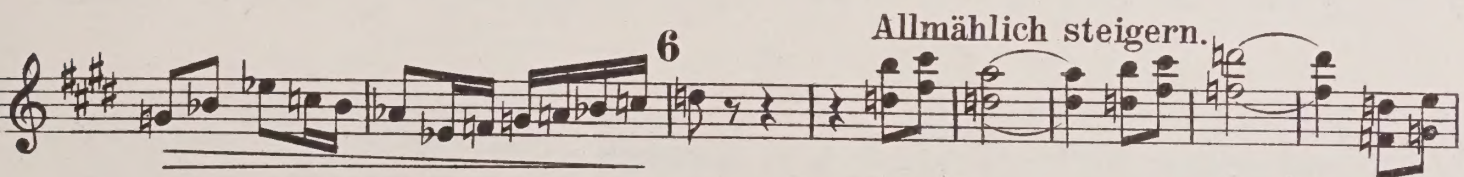
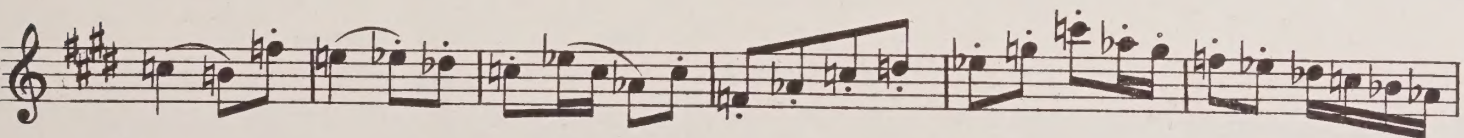
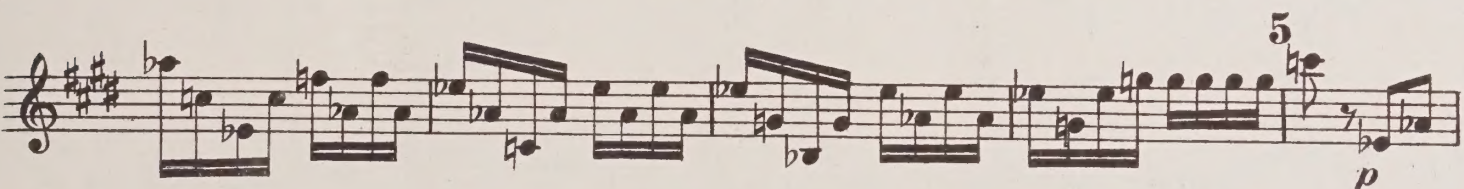
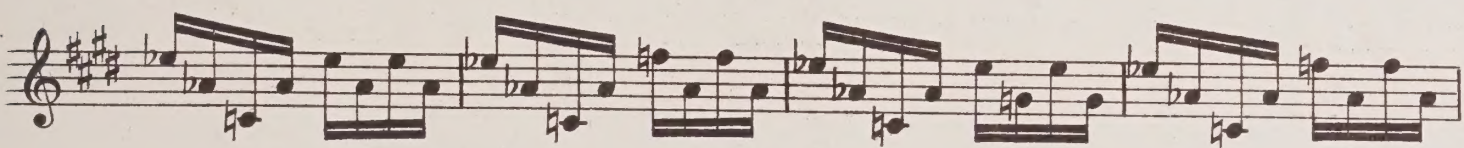
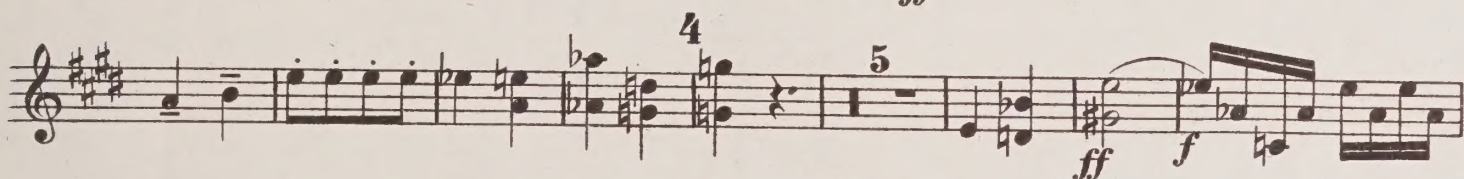
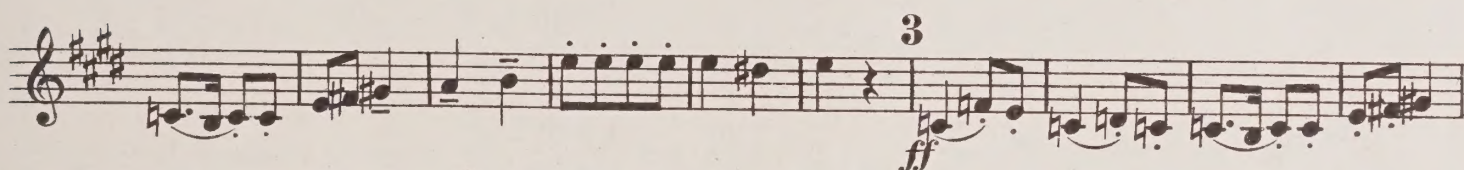
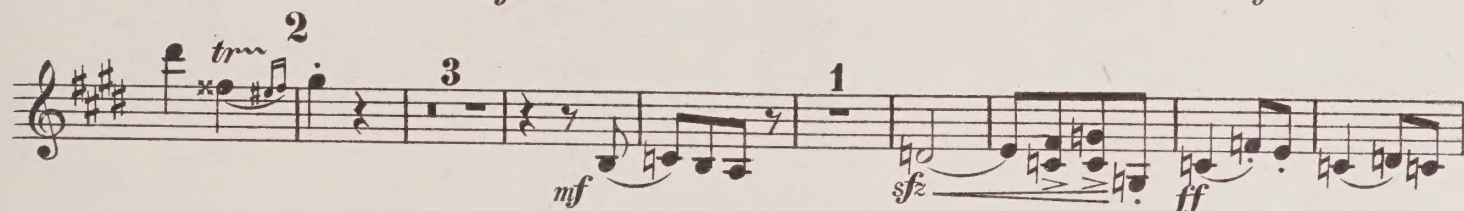
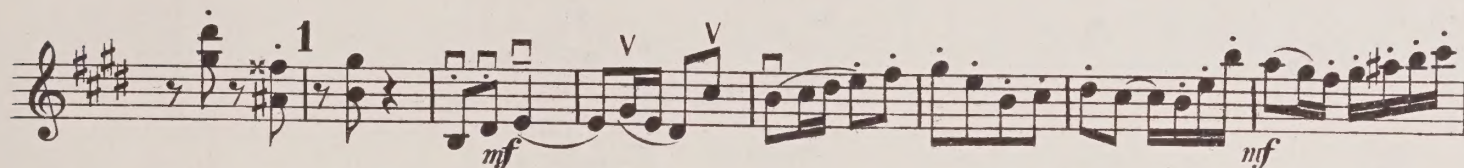
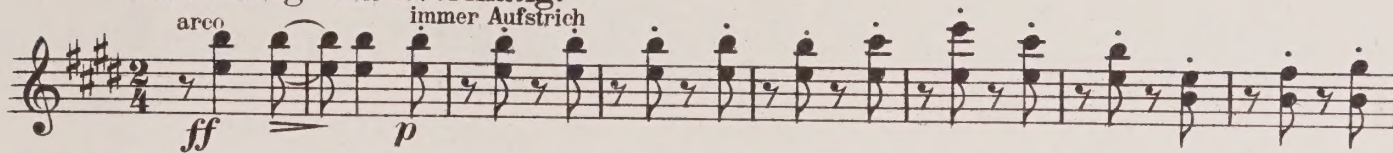
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*Attacca subito:*



## IV. Finale.

Sehr lustig und übermütig.





arco  
*p*

*f*

10 Viel schneller. (ganze Takte, sehr witzig.)  
*mp* sehr witzig und spitzig

2 *p*

11 2 immer drängender und übermütiger 4 allmählich zurückhaltend *f*

12 Allererstes Zeitmaß.

13 *f*

14 Dämpfer aufsetzen! 16 *sempre ppp*

pizz.

arco

15 Dämpfer weg! 6 *ff*

16 *inf.*

tr

17



18 *ff*

19 *ff*

20 *p*

21 *Molto rit.* *Meno mosso.* *arco* *p*

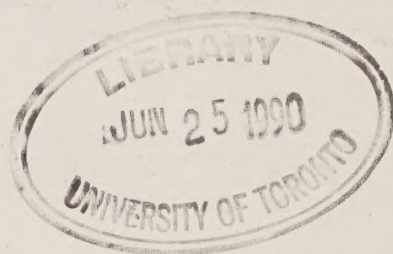
22 *Erstes Zeitmaß.* *p*

23 *rit. in tempo* *p* *pp*

24 *Presto.* *fpp*

25 *ff immer* *ff* *fff*















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*violin II*







# KLAVIER - QUINTETT.

Aufführungsrecht vorbehalten.  
*Droits d'exécution réservés.*

## 2. VIOLINE.

I.

Georg Széll, Op. 2.

Bewegt.

Bewegt.

*mp* *mf* *f* *cresc.*

*f* *p* 1

2 Beschleunigend. *pizz.* *arco* *trm*

*p* *mf* 3

Drängend. 3

Sehr lebhaft. *pizz.* *sfz*

*sfz* *p* *arco* *pizz.* *mf* *f* *f* *p* *arco* *pizz.*

4 *f* *arco* *pizz.* *arco*

*p* *ff* *poco rit.*

*in tempo* 5 9 *p* *f* 6 *p*

*ff* 7

1 1. 2. G. P. Dasselbe Zeitmaß. 7

*fff* *pp* 2 6 *mf*



Etwas zurückhaltend, aber stets äußerst rhythmisch.

8 *pizz.* *mf* *arco* *f* *ff* *ff* *pizz.* *arco* *p*

*steigernd* *fz rit.*

9 *Ruhig.* *1* *Etwas lebhafter.*

10 *Zögernd. Vorwärts.* *3* *1* *p*

*pizz.* *arco* *pizz.* *f*

11 *Zögernd.* *arco* *Vorwärts.* *1* *mf*

*mf* *f* *p* *3* *12* *pizz.* *p*

*1* *arco stacc.* *f* *p* *f* *f*

13 *p* *f*

*Zurückhaltend.* *pizz.* *14* *arco* *Langsamer.* *p* *mp*

*Beschleunigend.* *15* *Früheres Zeitmaß. (Dreitaktig.) (bis zum Viertaktrhythmus immer steigern.)* *mp*

*Viertaktig.* *f*

16 *Ein klein wenig langsamer.* *pp* *gliss.* *gliss.* *scharf abreißen*







## II. Scherzo.

Leicht und duftig. (ganze Takte, in lebhaftem Zeitmaß.)

*pp*

*pizz.* *f* *immer rascher werdend* *pizz.* *ff* *arco* *fff*

*scharf* *ff* *rit.* *2* *a tempo* *p*

*pizz.* *f* *arco* *p*

Ein klein wenig zurückhaltend. *p* *f* *Zeitmaß.* *G-Saite*

*3* *G* *ff* *gestrichen* *fff* *ff*

**4 TRIO.** *Dasselbe Zeitmaß.* *p* *Springbogen* *8* *Walzerartig.* *5* *p* *col legno*

*1* *arco* *p* *ff* *2* *acceler.*

*6* *Erstes Zeitmaß.* *ppp* *f* *p*

*7* *p* *3* *pp*



## 2. VIOLINE.

Musical score for Violin 2, featuring various musical notations, dynamics, and tempo markings. The score is written in treble clef with a key signature of two sharps (F# and C#).

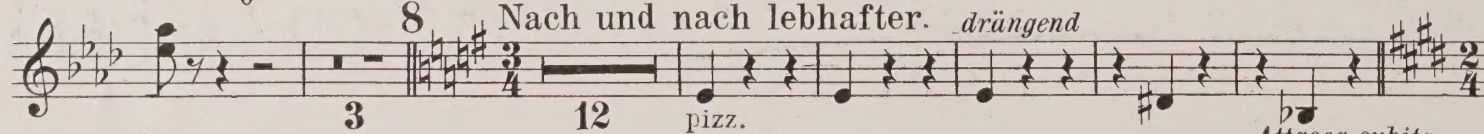
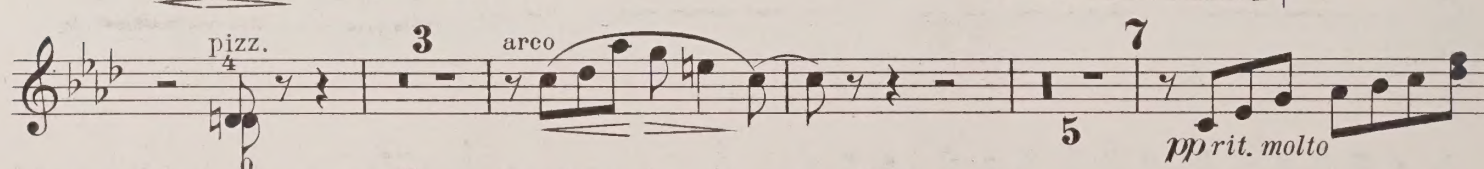
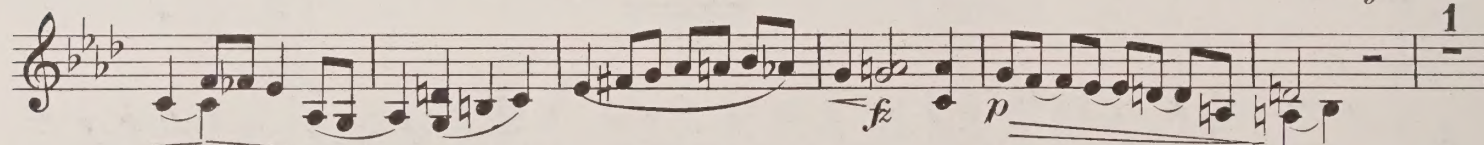
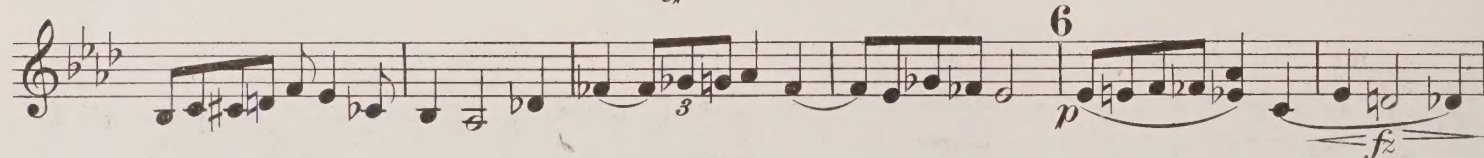
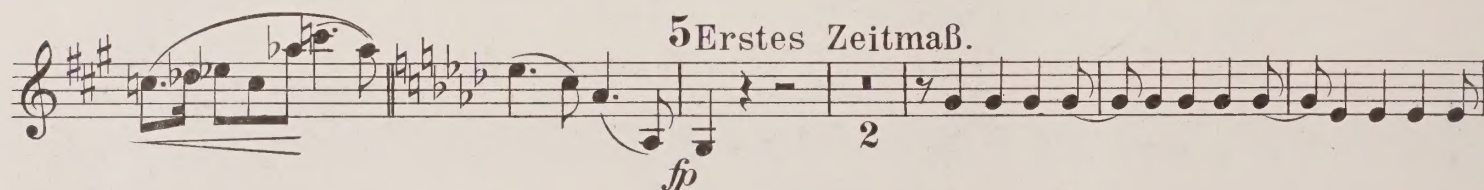
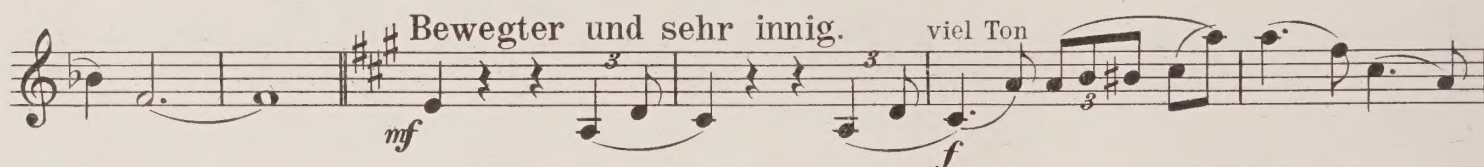
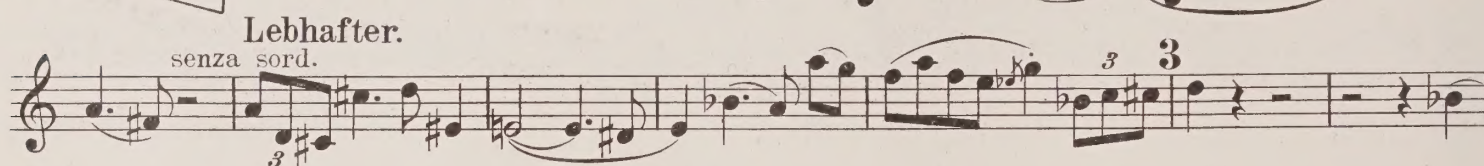
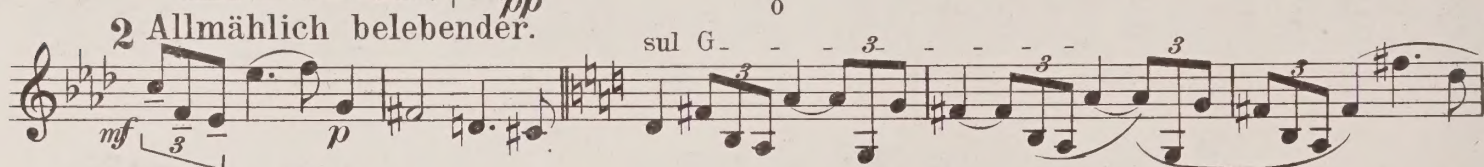
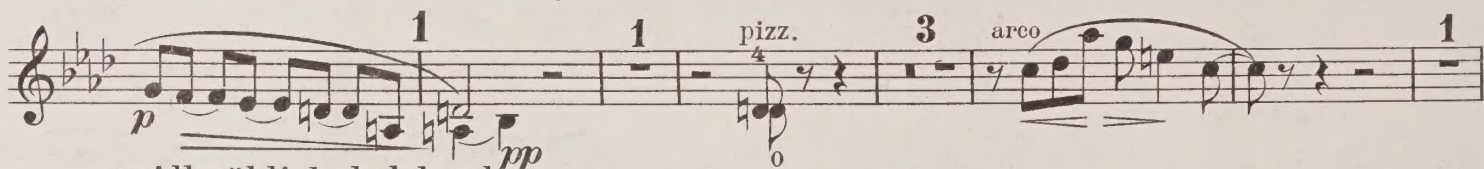
The score includes the following sections and markings:

- First System:** Starts with a treble clef and a key signature of two sharps. The music begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamics include *p* (piano) and *p* (piano).
- Second System:** Marked *rit.* (ritardando) and *8 a tempo*. The music begins with a half note, followed by a series of eighth notes. Dynamics include *p* (piano) and *p col legno* (piano with the bow on the back of the instrument).
- Third System:** Marked *Walzerartig.* (waltz-like). The music begins with a half note, followed by a series of eighth notes. Dynamics include *p* (piano) and *ff* (fortissimo). The section is marked *arco* (arco) and *1* (first ending).
- Fourth System:** Marked *9 Accelerando. Wie zu Anfang.* (9 Accelerando. Like at the beginning). The music begins with a half note, followed by a series of eighth notes. Dynamics include *p* (piano).
- Fifth System:** Marked *10 immer rascher werdend* (10 becoming ever faster). The music begins with a half note, followed by a series of eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo). The section is marked *pizz.* (pizzicato) and *2* (second ending).
- Sixth System:** Marked *arco* (arco) and *scharf* (sharp). The music begins with a half note, followed by a series of eighth notes. Dynamics include *fff* (fortississimo) and *ff* (fortissimo). The section is marked *7* (seventh ending) and *rit.* (ritardando).
- Seventh System:** Marked *11 a tempo* (11 at tempo). The music begins with a half note, followed by a series of eighth notes. Dynamics include *p* (piano).
- Eighth System:** Marked *arco* (arco) and *Ein klein wenig zurückhaltend.* (a little bit retentive). The music begins with a half note, followed by a series of eighth notes. Dynamics include *p* (piano) and *f* (forte). The section is marked *Zeitmaß.* (time measure).
- Ninth System:** Marked *12 Sehr rasch.* (12 Very fast). The music begins with a half note, followed by a series of eighth notes. Dynamics include *sempre ff* (always fortissimo) and *ff* (fortissimo).
- Tenth System:** Marked *détaché (am Frosch)* (detached (like a frog)). The music begins with a half note, followed by a series of eighth notes. Dynamics include *ff* (fortissimo).
- Eleventh System:** Marked *1 3 accel.* (1 3 acceleration). The music begins with a half note, followed by a series of eighth notes. Dynamics include *ff* (fortissimo).



## III.

Mäßig langsam.





## IV. Finale.

Sehr lustig und übermütig.

arco

immer Aufstrich

*ff* *p* *pizz.* *arco* *mf* *ff* *ff* *f* *p* *ff* *poco a poco rit.*

Allmählich steigern.



## 2. VIOLINE.

8 Mäßiger. pizz. 1 1 9 pizz. arco

10 f 10 1 p

10 Viel schneller (*ganze Takte, sehr witzig.*) 6 11 2 immer drängender allmählich  
und übermütiger zurückhaltend.

12 Allererstes Zeitmaß. f

13 3 f

14 Dämpfer aufsetzen! 16 *sempreppp*

15 Dämpfer weg! 6 ff

16 pizz. arco pizz.

17 arco *tr* *tr*

18 ff



## 2. VIOLINE.

9

ff

19 3

20 1 p

pizz. 1 2 3

21 4 Molto rit. Meno mosso. 2 1 11

22 Erstes Zeitmaß. arco 12 p

23 9 rit. in tempo 1 4 p 3 3 2

24 Presto. 14 fpp 1 2

25 1 2 3 4 5 6 7 8 ffimmer

ff fff















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*viola*







# KLAVIER-QUINTETT.

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BRATSCH.

I.

Georg Széll, Op. 2.



M  
512  
S94  
Op. 2  
1912

Bewegt.

*mp* *mf* *f* *cresc.*

*f* *p* 1 1

Flag. 2 Beschleunigend. 3

*pizz.* 2 *p*

arco 1 3 *mf* *mf* *ff* Drängend. 1

Sehr lebhaft. 1 4 *p* *mf* *f* *f* 2 arco *pizz.*

4 2 *f* arco

*p* *ff* poco rit. in tempo 5 10 *pizz.* *mf*

6 arco *p* *ff* 1 1. 2. G. P. 7 Dasselbe Zeitmaß. 2 *pp*

*fff* *pp*

8 Etwas zurückhaltend, aber stets äußerst rhythmisch. *mf* *pizz.* *arco* *p*

steigernd 9 Ruhig. 1 *fz* rit.



Etwas lebhafter.

[illegible]

10

Zögernd. Vorwärts.

*Zögernd. Vorwärts.*

Zögernd.

# 11 Vorwärts.

The first system of the musical score for 'The Swan Song' is written in 2/4 time. It features a treble and bass staff. The key signature has one flat (B-flat). The melody is primarily in the treble staff, with a strong emphasis on the half-note and quarter-note patterns. The bass staff provides a simple harmonic accompaniment, often using whole notes and half notes. A dynamic marking of *f* (forte) is present at the beginning of the system. The system concludes with a double bar line and a first ending bracket.

[illegible]

12

12

*p*

*p*

*p*

The musical score for 'The Rose Tree' is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are several slurs over the melody, indicating phrasing. The piece ends with a final note and a repeat sign.

*witzig*

pizz.

arco

pizz.

an

p

L.

pizz.

13

arco

Zurückhaltend.

Langsamer.

14

arco

Musical score for 'Zurückhaltend.' in 3/4 time. The piece is in B-flat major (two flats) and begins with a treble clef. The first staff contains a series of eighth and sixteenth notes, followed by a rest. The second staff continues the melody with a 'pizz.' (pizzicato) marking. The third staff features a '14' measure number and an 'arco' (arco) marking, indicating a change in playing technique. The piece concludes with a final note.

**Beschleunigend.**

**15** Früheres Zeitmaß. (Dreitaktig.) (*bis zum*

Beschleunigend. **15** Früheres Zeitmaß. (Dreitaktig.) (bis zum

*Viertaktrhythmus immer steigern.)*

pizz.

arco

**Viertaktig.**

pizz. arco Viertaktig.

*p* *pizz.* *arco* *f*

**16** Ein klein wenig langsamer.

|   |       |
|---|-------|
| 1 | pizz. |
|---|-------|

1

16 Ein klein wenig langsamer.

*ff* *mp* 1 pizz.



## 17 Zeitmaß des Seitenthemas.

pizz. 2 arco pizz. arco

*f f p mf*

18 witzig

*mf sf*

stark zurückhaltend Zeitmaß.

4 19 Springbogen

*ff p mf*

Beschleunigend.

am Steg

*f tr*

immer schneller

*cresc. f*

pizz. arco

*p*

kl.

## 20 Langsamer.

## 21 Erstes Zeitmaß.

ausdrucksvoll

14

*mf*

*mf p*

Zurückhaltend.

1 1

## 22 Etwas schneller, aber immer sehr ruhig.

*p so leise als möglich*

pizz. arco

*mf*

*f*

Zurückhaltend.

Vorwärts.

## 23

rit.

Noch etwas beschleunigter.

pizz. arco

*p p mp*

pizz. arco

*p*

rit. al Fine.



## II. Scherzo.

Leicht und duftig. (ganze Takte, in lebhaftem Zeitmaß.)

pp

*f f* 1 *witzig* *immer rascher werdend* *mp sehr scharf*

*pizz.* 2 *arco* *ff*

*pizz.* 7 *rit. 2* *a tempo* *arco* *pp*

*f f* *p*

Ein klein wenig zurückhaltend.

Zeitmaß. 3 *f* *ff gestrichen*

*fff* *sff*

## TRIO.

4 Dasselbe Zeitmaß.

*p* Springbogen 8 *col legno* *p* 5 Walzerartig.

*p* *ff* *acceler.* 2

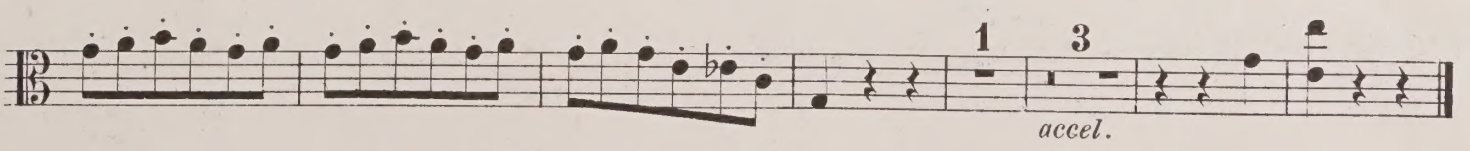
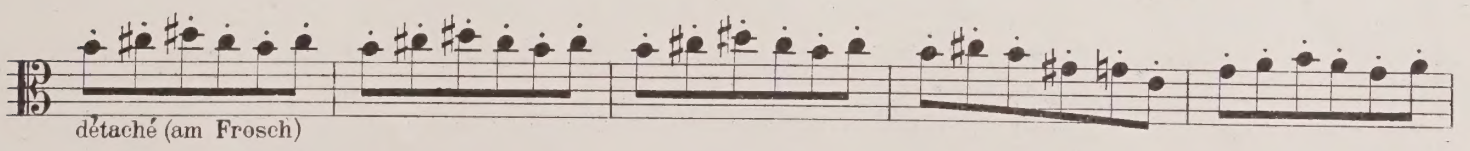
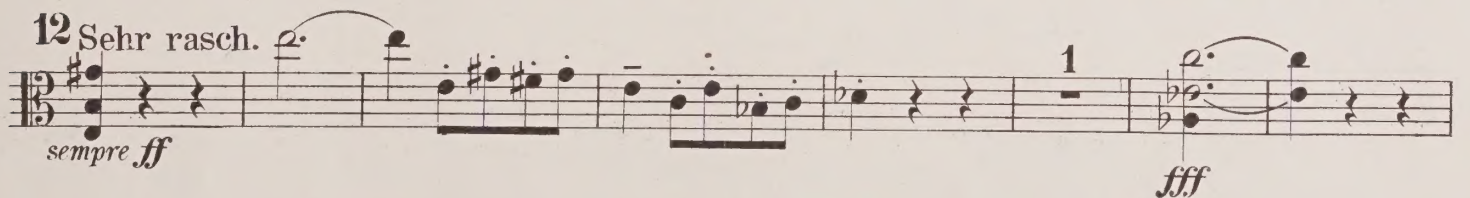
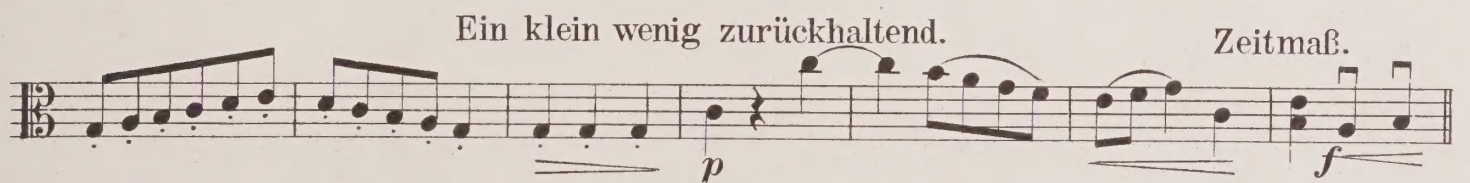
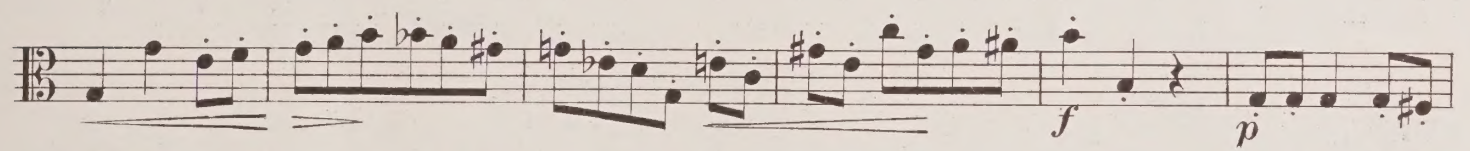
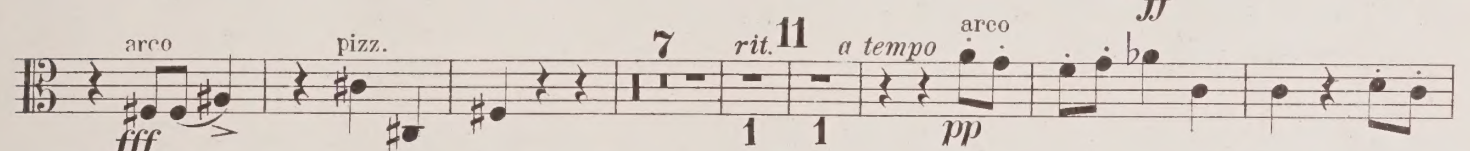
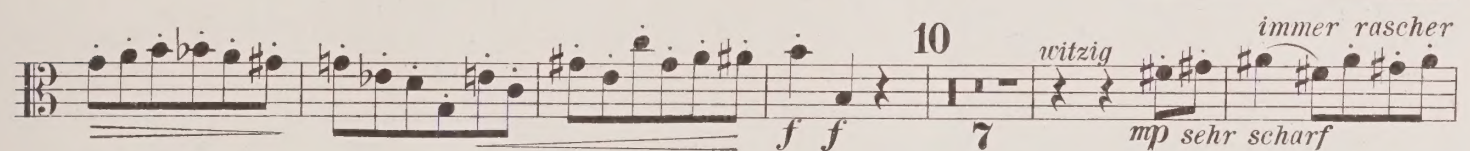
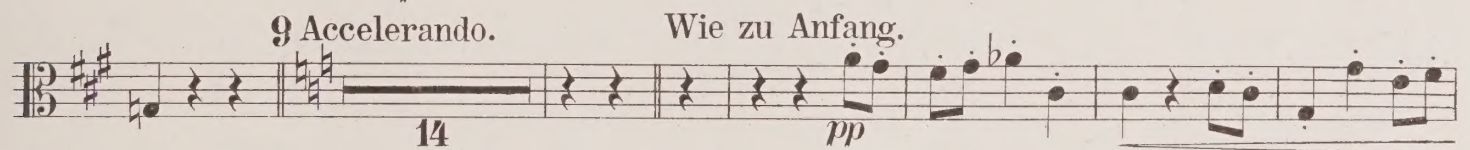
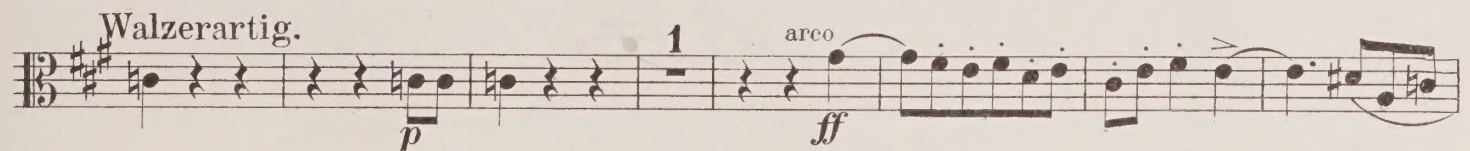
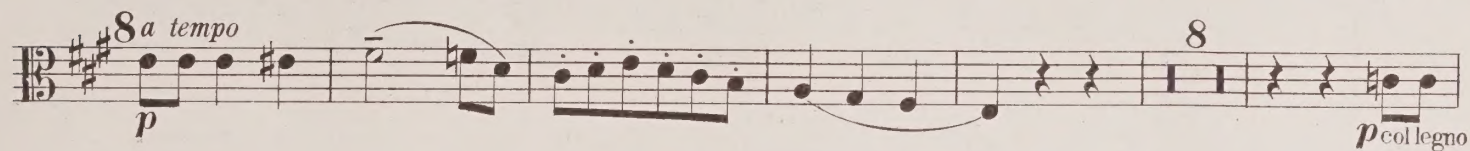
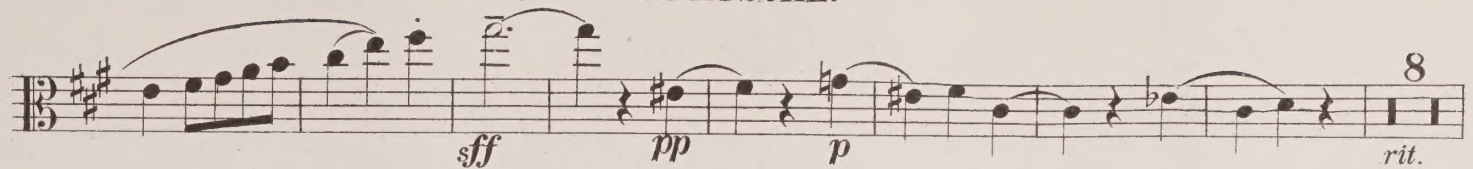
Erstes Zeitmaß. 6 *p* *cresc.* *ff* *pp*

*p* 7 *p* *cresc.*



## BRATSCHÉ.

5

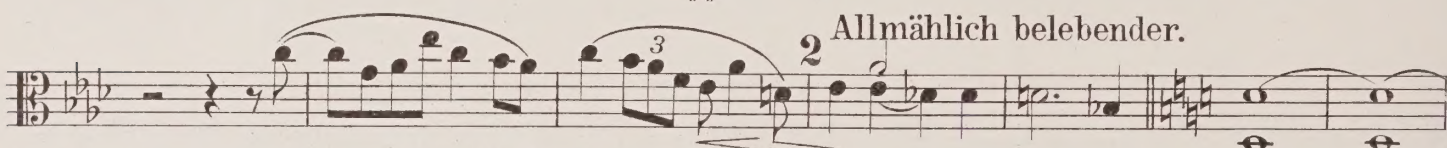
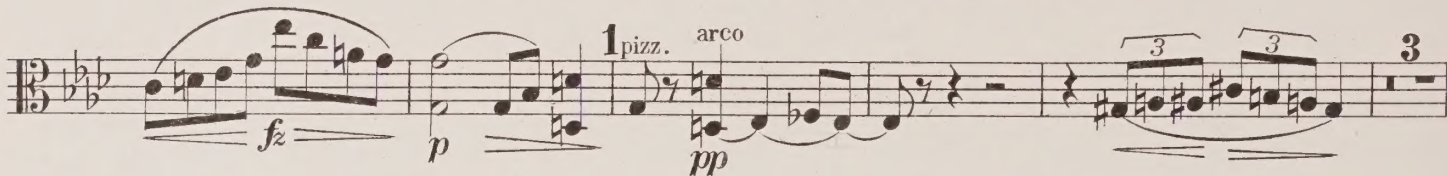




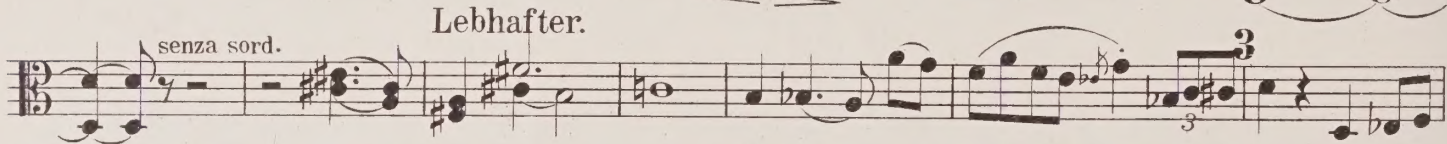
## III.

Mäßig langsam.

con sord.

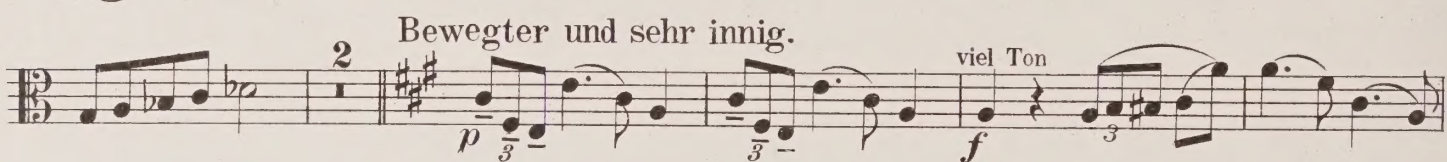
*p**fp*

Allmählich belebender.



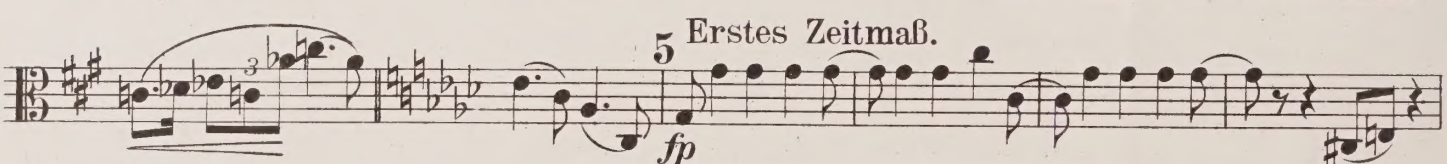
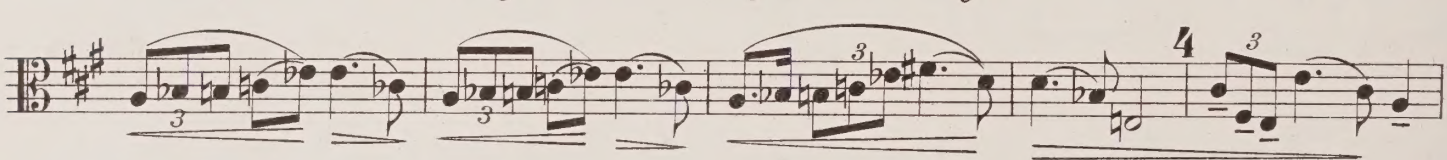
Lebhafter.

senza sord.

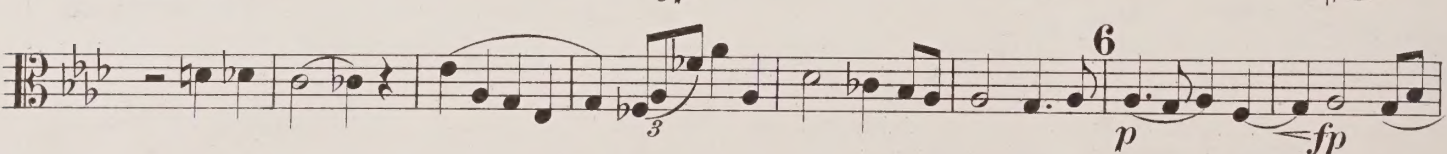


Bewegter und sehr innig.

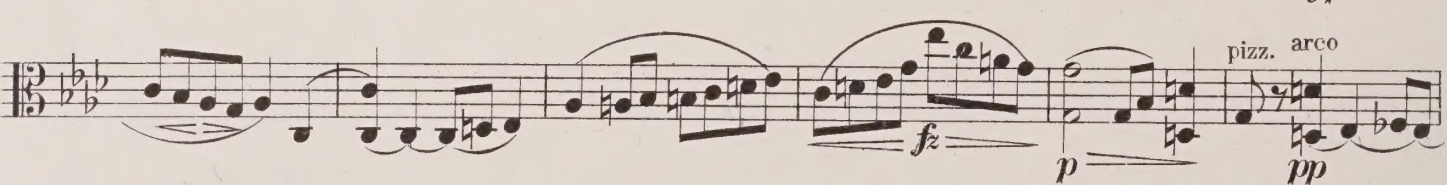
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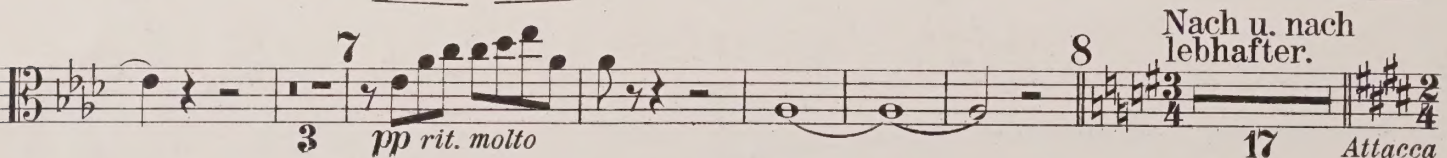
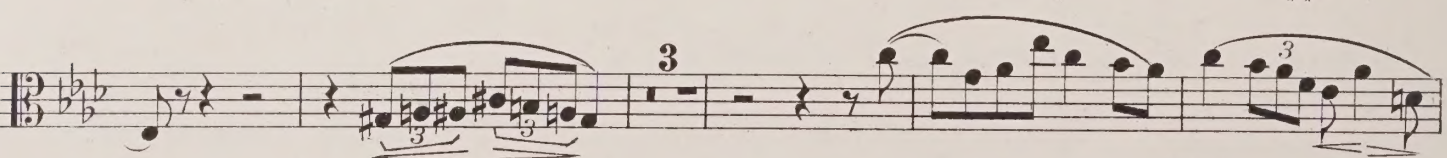
5 Erstes Zeitmaß.

*fp*

6

*p**fp*

pizz. arco

*fz**p**pp*

7

3

*pp rit. molto*

8

Nach u. nach lebhafter.

17

Attacca subito:



## IV. Finale.

Sehr lustig und übermütig.

*p* pizz. *p*

1 2 arco pizz. 1 arco

*p* *mf*

2 3 *mf* *fp* *ff*

3 *ff*

4 2 *mp*

*ff* *f*

5 *p*

Allmählich steigern.

6 7



## BRATSCHE.

*mp* *poco a poco rit.*

8 Mäßiger.

10 *f* *pizz.* 1 1

10 9 arco *p* *pizz.* arco

10 Viel schneller. (ganze Takte, sehr witzig.) 2

11 2 immer drängender und übermütiger allmählich zurückhaltend 12 Allererstes Zeitmaß. *f*

13 9 *f* 16 Dämpfer aufsetzen!

14 *mp*

1 Dämpfer weg! 6

15 *ff* 16 2

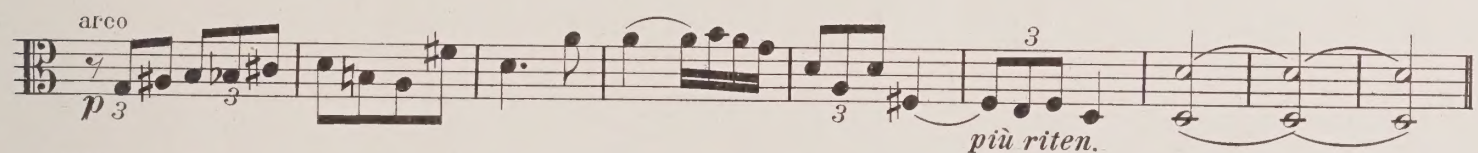
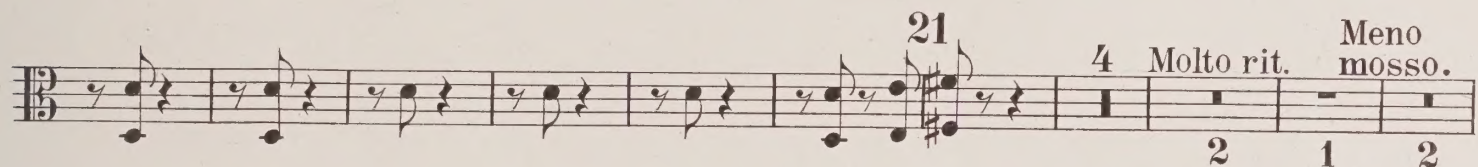
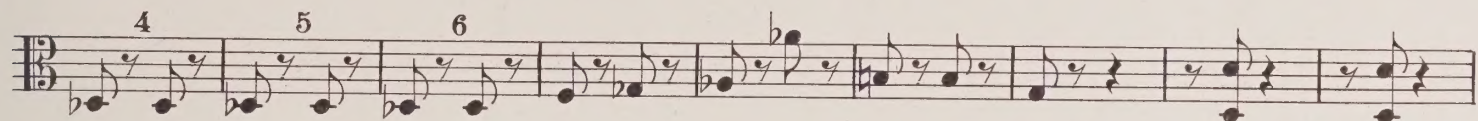
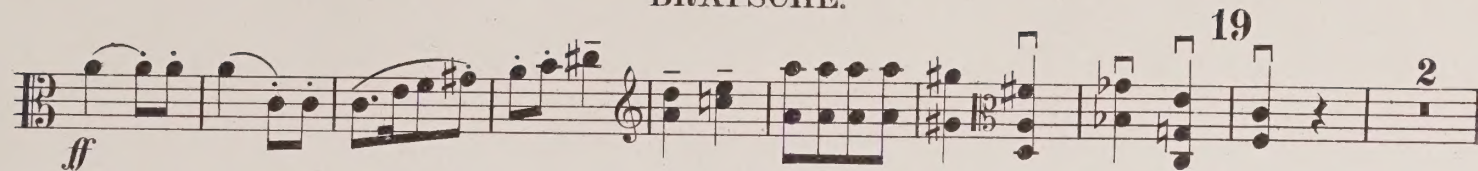
*p* *pizz.* arco 1 *pizz.*

17 7 18 arco *ff* 13



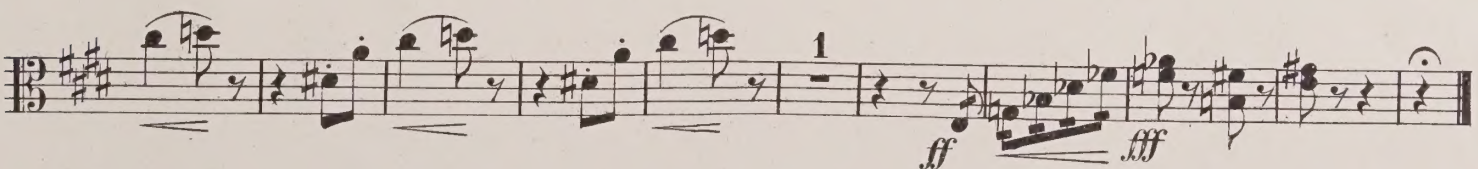
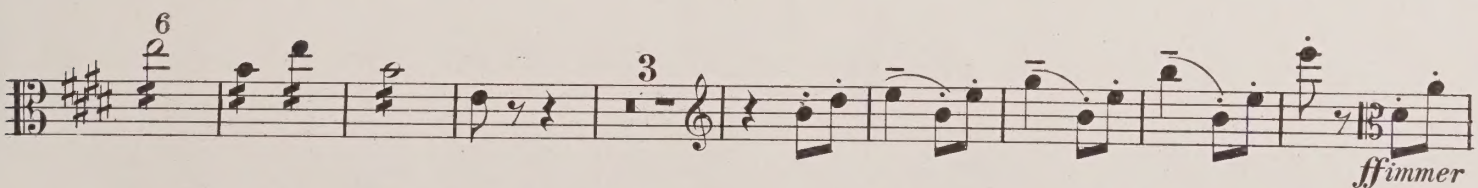
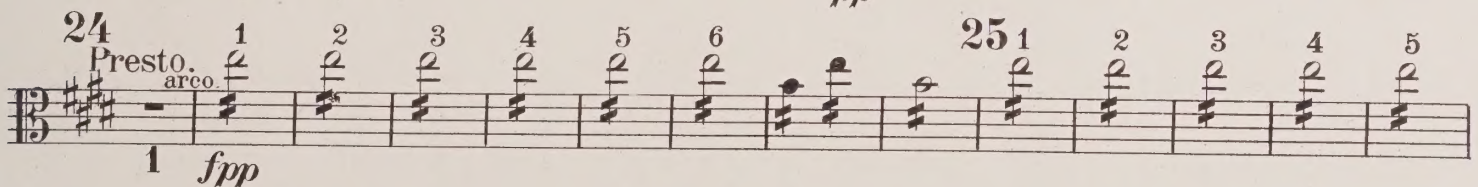
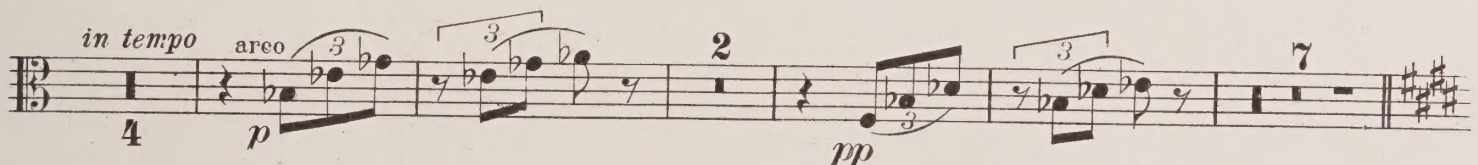
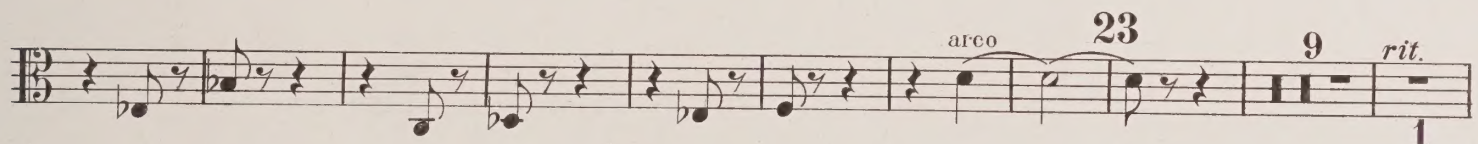
## BRATSCH.

9

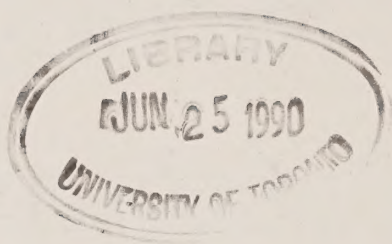


22

Erstes Zeitmaß.

















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*cello*







## KLAVIER-QUINTETT.

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Droits d'exécution réservés.

VIOLONCELL.

I.

Georg Széll, Op. 2.



*Bewegt.*

1 *mp* *mf* *f* *cresc.*

*f* *p* 1

Flag. *Beschleunigend.* 2 *pizz.* *arco*

*f* 4 *Drängend.* 2

*Sehr lebhaft.* 3 *pizz.* 5 *immer pizz.* 4

1 5 *p* *mf* *p*

*arco*

*poco rit.* *in tempo* 5 *pizz.*

*ff* 10 *mf*

6 *arco* *p* *ff*

1 1. *pizz.* 2. *G.P.*

*fff* *pp* 2



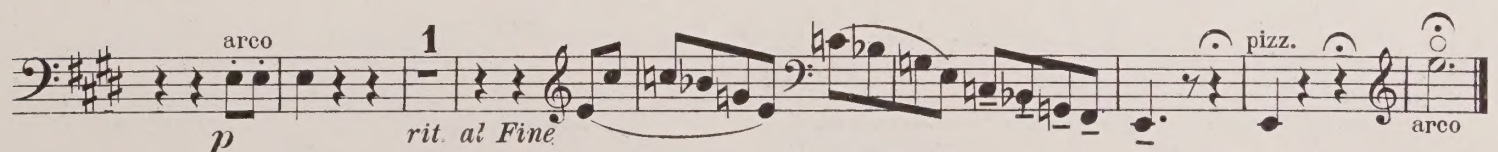
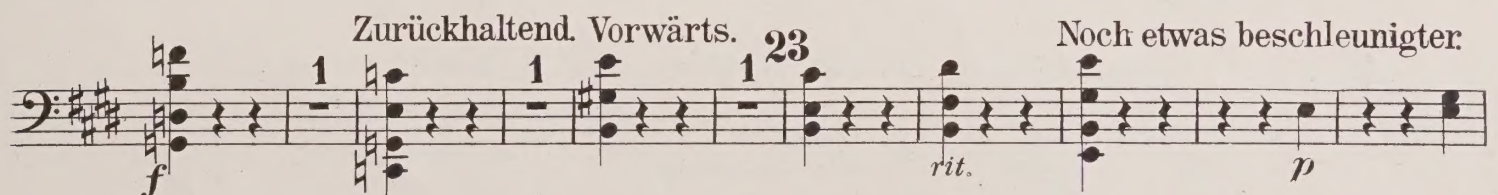
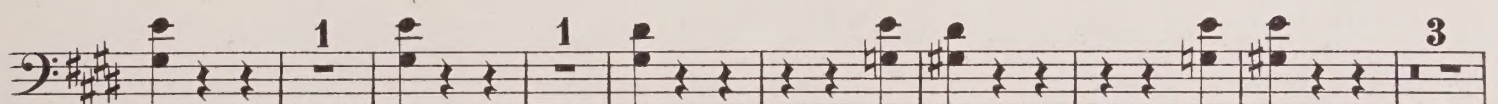
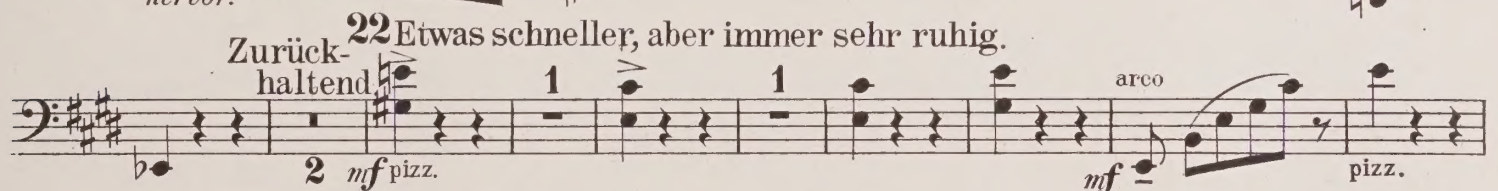
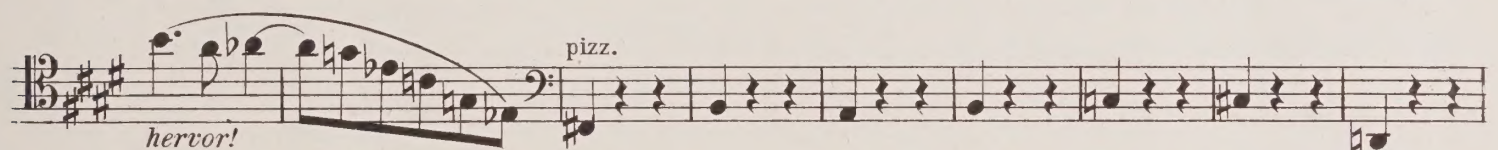
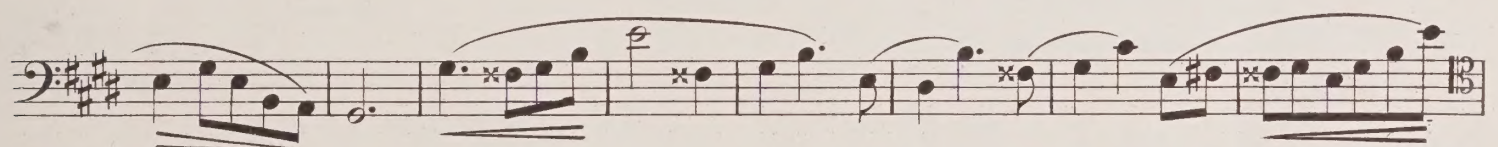
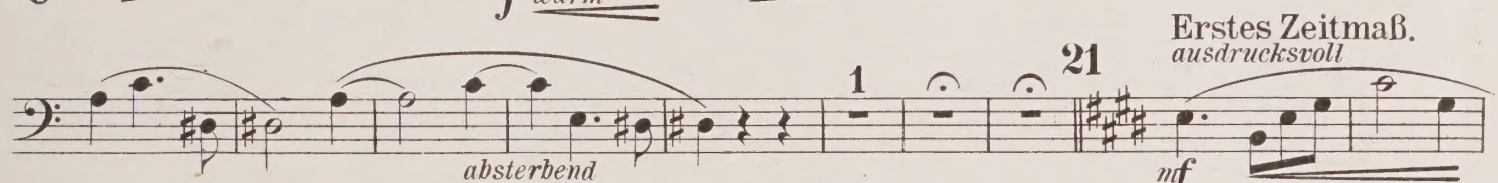
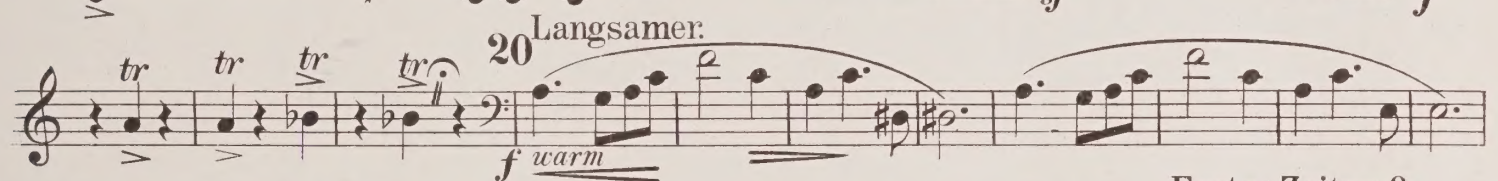
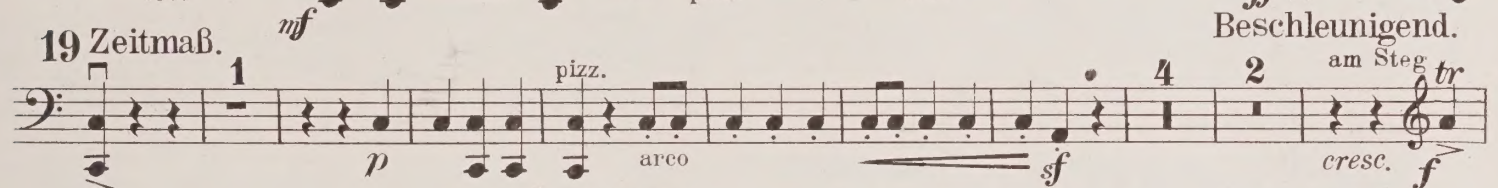
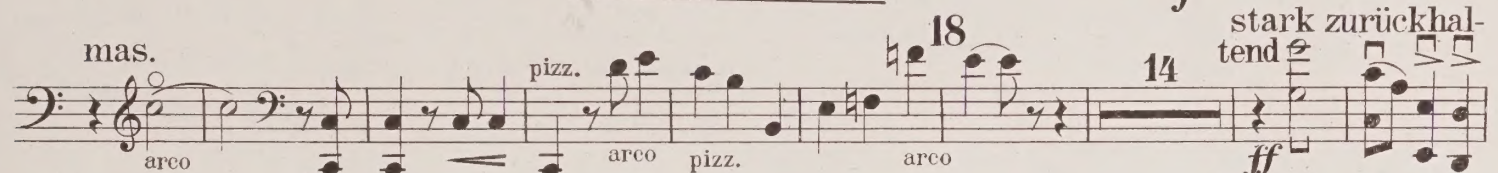
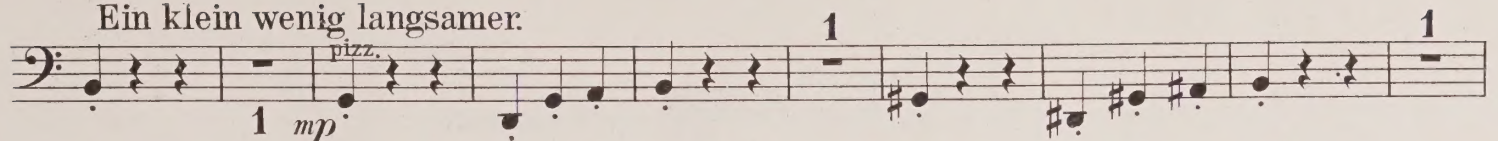




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## VIOLONCELL.

Ein klein wenig langsamer.





## VIOLONCELL.

## II. Scherzo.

Leicht und duftig. (ganze Takte in lebhaftem Zeitmaß.)

*p*

*pizz.* *f* *f* *f* *pp* *sempre stacc.* *arco*

*molto dim.* *molto cresc.* *pizz.* *immer rascher werdend*

*9* *7* *2* *rit.* *a tempo* *arco* *ff* *p*

*pizz.* *arco* *f* *p*

Ein klein wenig zurückhaltend. Zeitmaß.

*p* *f*

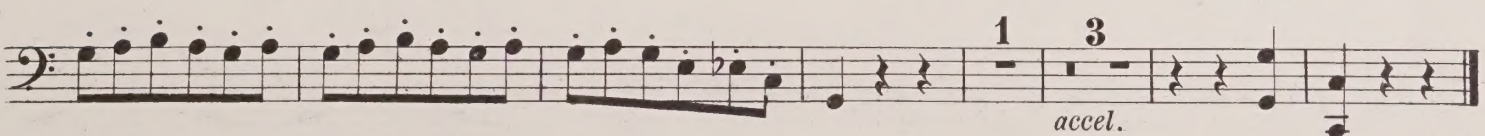
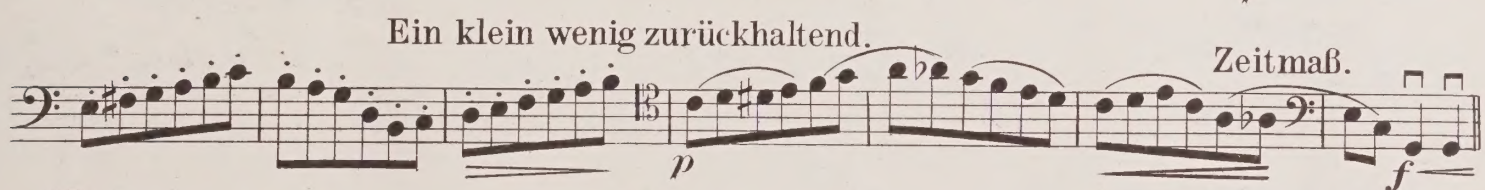
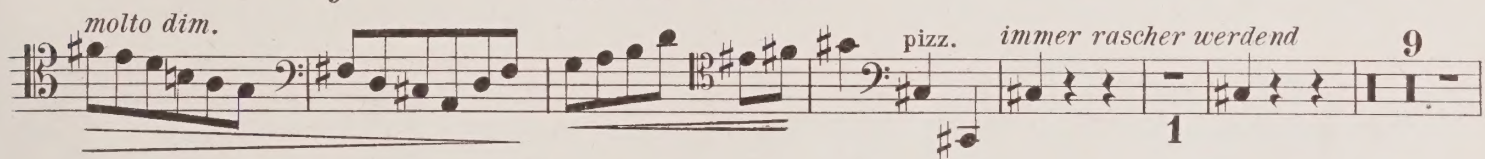
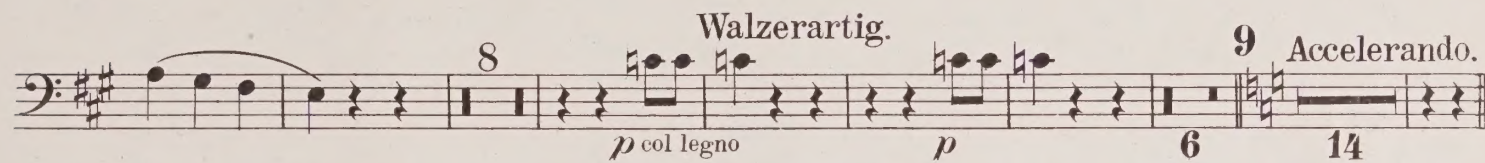
*3* *ff* *gestrichen* *sff*

Trio. Dasselbe Zeitmaß. *5* *Walzerartig.* *p* *col legno* *p*

*6* *arco* *p* *cresc.* *ff*

*7* *p* *cresc.* *ff*







## III.

Mäßig langsam.

1

*p* con sord. *fz* *pizz.* *pp*

2 Allmählich belebender.

arco *pizz.* *senza sord.* Lebhafter.

Bewegter und sehr innig.

3

*f* viel Ton

4

*f*

5 Erstes Zeitmaß.

*fp*

6

*p* *fz* *fz*

*pizz.* *pp* *arco*



*rit. molto* 8 Nach und nach lebhafter.

*pp*

*drängend* 2

*Attacca subito:*

# IV. Finale.

Sehr lustig und übermütig.

*p pizz.* 1 2 3 4 5

*p*

*arco* 1 2 3 4 5

*mf*

*hervortretend und scharf* 2 3 2

*mf* *ff*

*markiert* 3

*ff*

4 2

*mp*

*ff* *f*

*col legno*

*pizz.* 5 6 6

*p*

Allmählich steigern.

7 *arco* 3

1 *ff*



## VIOLONCELL.

*poco a poco rit.*

1 2 3 4 5 6

*pp*

7 8 *Mäßiger.* 9 10 *f*

11 12 *immer drängender allmählich und übermütiger zurückhaltend* 13 *f*

14 *Dämpfer aufsetzen!* 15 *Dämpfer weg!* 16 17 *pizz.* 18 *ff arco*

19 20 *ff*



19

20

pizz. 1 2 3 4 5

1 *f*

6 *arco* *ff*

21 *ten.* 4

Molto rit. *p* Meno mosso. 3 3 3 3 3 3 3 3

22 *più rit.* Erstes Zeitmaß.

pizz. 1 1 *f*

23 *rit. in tempo* 10 1 5 *p* *pp*

24 *Presto* *arco* 1 *fff*

25 *pizz.* 7 *arco* *ff* *immer*

1 *ff* *fff*



















